NEW GUIDE

OF

ROME, NAPLES

AND

THEIR ENVIRONS

FROM THE ITALIAN

OF VASI AND NIBBY.

CONTAINING A DESCRIPTION OF THE MONUMENTS, ANTIQUITIES, GALLERIES, CHURCHES AND CURIOSITIES OF BOTH CAPITALS; THE JOURNEY BY MONTE CASSINO AND THE PONTINE MARSHTS; INCLUDING A MAP OF ROME, OF THE ENVIRONS AND TWENTY FIVE VIEWS, NEWLY ENGRAVED. OF THE PRINCIPAL MONUMENTS.

CAREFULLY REVISED, AND ENLARGED
WITH AN ACCOUNT OF THE LATEST
ANTIQUARIAN RESEARCHES.

ROME 1844.

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TO

JOHN RAMSAY ESQ.

GENERAL IN THE SERVICE
OF HER BRITANNIC MAJESTY
ETC. ETC. ETC.

Sir,

With the view of facilitating to those english travellers who may not be familiar with the italian language a knowledge of the monuments of ancient and modern Rome, I have been induced to publish an english version of the work of Vasi, corrected by the late professor Nibby, entitled «Guida di Roma e de' contorni».

In addition to the interesting matter treated in the original, which has been rendered in a plain unpretending style, this version contains a description of the etruscan and egyptian museums at the Vatican, of the obelisks, aqueducts and

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works executed in ancient and modern times in the Pontine marshes; the journey of Horace, those by Terracina and Montecassino, a description of Naples, its immediate environs, of the temples at Pæstum and the arch of Trajan at Benevento.

I have resolved to place this work under your auspices in consequence of your long acquaintance with all the objects concerning which it treats; finding it likely to be useful I flatter myself that you will be disposed to assist in procuring for it a favorable reception.

With sentiments of the highest respect and consideration I have the honour to be

Sir,

Your obliged and most obed. serv.
VENANZIO MONALDINI.

PREFACE BY NIBBY.

In 1818 the late M. Vasi requested me to correct his work on the topography and monuments of ancient and modern Rome. The respect due to the author induced me merely to efface mistakes and to insert in the new edition the most recent discoveries made in the ancient topography of the city and the actual state of the monuments. After the death of Vasi I published a new edition of this work in 1824, in which I completed what had been commenced in 1818 and made so many changes that excepting the method, which is nearly the same, this edition may be considered as an entirely new work. The favourable reception it has met with, and the preference it has obtained over other works on the same subject, induced me to publish new editions in 1826, 1829 and 1834. This last being exhausted I now publish one more complete and more exact than those that have preceded. Fresh discoveries have lately been made in the topography of ancient Rome and its environs, particularly in the forum and on the eastern side of the Capitoline hill; historic monuments are thus daily brought to light and we now tread on the same soil as the great men of antiquity. At the same time that unknown monuments are thus discovered, those that fall to ruin are kept in a state of repair

imitating the primitive form, and leaving traces to distinguish the antique from the modern. A sum is assigned on the Treasury for the purchase of those existing in private hands and thus the museums and public galleries are continually enriched with works of art. These acquisitions give rise to changes in the classification of objects; these have been followed in the descriptions of the museums and private collections as they existed at the moment of sending this work to press. The division into eight days, as established by Vasi, has been adhered to in this edition which is preceded by a preface on the origin of Rome, its encrease, its division into quarters, and its establishments; by a chronological account of the emperors, from Augustus to the fall of the empire; of the popes from S. Peter to the reigning Pontiff, and of the most celebrated artists mentioned in the course of the work. I have also added a calendar of the ecclesiastical ceremonies as they take place in the papal palace, in the basilics and principal churches, and a statement of the weights, measures and monies used in Rome.

PREFACE.

According to the opinion most generally admitted, Rome was founded by Romulus, a descendant of Æneas and of the Alban kings, in the 753 year before the christian era. The city was originally limited to the Palatine hill; the Capitoline was added after the rape of the Sabine women, and then the valley, separating those two hills, became the forum.

Numa, the successor of Romulus, enclosed a part of the Quirinal within the city. After the destruction of Alba by Tullius Hostilius; of Tellene, Ficana and Politorium by Ancus Martius, the Cœlian and Aventine hills formed part of the city, and were peopled by the inhabitants of those towns. A wooden bridge, called the Sublician, celebrated for the valour of Cocles, was thrown over the river, and a citadel was built on the Janiculum by Ancus Martius. Servius Tullius enlarged the city by enclosing the remainder of the Quirinal as well as the Viminal and the Esquiline; he surrounded it with walls composed of square blocks of volcanic tufo, fortified it with an agger, or rampart, extending from the Quirinal to the arch of Gallienus on the Esquiline; the seven hills and a small part of the Janiculum were thus enclosed within a circuit of about eight miles.

Though the city had greatly encreased in the period that elapsed from Servius to Aurelian, the circuit of the walls remained the same; but this emperor, with the view of repelling foreign invasions, raised a new line of walls which was completed under Probus in 276. Vopiscus, a contemporary writer,

asserts that these walls were 50 *miles in circuit, an extent which would appear exaggerated if we did not take into consideration the size of the city, and the dense population which naturally occupied the capital of world; and in fact, the ruins of the public buildings alone cover so large a space of ground that within the present enclosure it would be impossible to find room for private houses to receive the large population of the ancient city. Of the walls of Aurelian no traces remain; those of the present day embracing* 16 1/2 *miles in circumference are of a period posterior to that emperor; their most ancient part does not go beyond the time of Honorius in* 402.

On the right bank of the Tiber the walls are altogether modern, the Vatican not having been enclosed until 852 *by Leo IV, to defend the church of S. Peter's against the Saracens. The space occupied by the modern city is about one third of that enclosed within the walls; the other two thirds consist of kitchen gardens, vineyards and villas.*

Of the twelve gates of the modern city eight are on the left bank of the river viz: the Flaminian or del Popolo, Salaria, Pia, S. Lorenzo, Maggiore, S. Giovanni, S. Sebastiano and S. Paolo. On the right bank are the Portese and S. Pancrazio, Cavalleggieri and Angelica. Eight of the more ancient gates are closed, viz: the Pinciana, Viminalis, Metronis, Latina, Ardeatina, Fabbrica, Pertusa and Castello.

The Tiber passes through Rome in a direction from north to south. There are four bridges, the Ælian or S. Angelo, Janiculense or Sisto, Fabrician or Quattro Capi, and that of Gratian or S. Bartolomeo. Three are in ruins: the Vatican, Palatine and Sublician.

Servius Tullius divided Rome into four quarters or regiones: the Palatina, Suburrana, Esquilina and Collina. Augustus into 14 *viz: I. Capena, II. Cœlimontana, III. Isis and Serapis, IV. Via Sacra, V. Esquilina, VI. Alta Semita, VII. Via Lata, VIII. Forum Romanum, IX. Circus Flaminius, X. Palatium, XI. Circus Maximus, XII. Piscina publica, XIII. Aventina and XIV. Transtiberina.*

The present city also is divided into 14 *Rioni, viz: Monti, Trevi, Colonna, Campo Marzo, Ponte, Parione, Regola, S. Eustachio, Pigna, Campitelli, S. Angelo, Ripa, Trastevere and Borgo.*

The population of the city and its suburbs amounted, according to the census of 1838, *to* 148,903 *souls.*

Though plundered and burnt at different periods Rome has always risen liken the phenix out of her ruins. The obelisks, columns, statues and other master pieces of art, the remains of ancient temples, triumphal arches, theatres, amphitheatres, thermæ, tombs and aqueducts are the unrivalled ornaments of this metropolis.

Many of the modern edifices are not inferior in magnificence to those of antiquity; at every step are sumptuous churches, extensive palaces, containing valuable collections of painting and sculpture, fountains, villas filled with ancient and modern works of art. In two public museums are united master pieces of egyptian, etruscan, greek and roman sculpture. Bramante, Raphael, Michaelangelo and other eminent artists have embellished the city with their works.

Monuments of all ages collected here have rendered Rome the seat of the fine arts. In the number of her literary establishments are the University or

Sapienza, founded in the XIII century, the Roman college and seminary; the Nazareno, Doria, Clementine, Propaganda, English, Irish and Scotch colleges. Among the academies are those of S. Luca for the fine arts; of the catholic religion for theological subjects; the Linceian for the mathematical and physical sciences; the Archeological for antiquities; the Tiberina and Arcadian for the italian language and literature.

Camei, mosaics, sculptures, paintings, engravings, silks, cloth, artificial pearls, strings for musical instruments, beads etc. constitute the principal objects of trade.

Charitable establishments abound in Rome, independently of those supported by foreigners for the use of their countrymen. The sick are received, according to the nature of their camplaints, in the hospitals of S. Spirito, S. Giacomo, the Consolazione, S. Giovanni Laterano, S. Gallicano and S. Roch. Of the numerous asylums for the poor the principal are S. Michele, the Pio Istituto di Carità, the Conservatorio of the Mendicanti for females and the house of the orphan boys.

At Rome the catholic religion displays all her splendour and majesty. In no city can the ceremonies of the holy week, of easter, of the Corpus Domini, of S. Peter and of Christmas, vie with those of the Vatican (1).

(1) On the charitable institutions of this city the reader may consult the writings of monsignor Morichini, or the Reminiscences of Rome; and on the Papal ceremonies their origin and meaning, the publications of the very Rev. Monsignor Baggs entitled the papal chapel, the ceremonies of holy week and the pontifical mass sung at S. Peter's.

CHRONOLOGY

OF THE ROMAN EMPERORS.

Octavian Augustus founds the empire after the victories of Philippi and Actium 30 years before the christian era, and at his death, after a reign of 44 years, leaves Tiberius as his successor A. D. XIV.

A. D.

14 Tiberius.
37 Caligula.
41 Claudius.
54 Nero.
68 Galba.
69 Otho.
Vitellius.
Vespasian.
79 Titus.
81 Domitian.
96 Nerva.
98 Trajan.
117 Adrian.
138 Antoninus.
161 Marcus Aurelius, Lucius Verus.
181 Commodus.
193 Pertinax.
Didius Julianus.
Septimius Severus.
198 Antoninus Caracalla, Geta.
217 Macrinus.
218 Heliogabalus.
222 Alexander Severus.
235 Maximinus I.
237 Gordianus I and Gordianus II.
Maximus, Balbinus.
238 Gordianus III.
244 Philip, father and son.
249 Decius.
251 Gallus and Volusianus.

253 Emilianus.
Valerianus.
Gallienus.
268 Claudius II.
270 Aurelian.
275 Tacitus and Florian.
276 Probus.
282 Carus.
283 Carinus and Numerian.
284 Diocletian.
286 Maximian.
305 Constantius Chlorus and Maximian.
306 Constantine the great.
Maxentius.
308 Maximinius II.
Licinius.
337 Constantine II, Constance and Constantius.
361 Julian.
363 Jovian.
364 Valentinian I and Valens.
367 Gratian.
375 Valentinian II.
379 Theodosius I.
383 Arcadius.
393 Honorius.
402 Theodosius II.
421 Constance II.
425 Valentinian III.
450 Marcian.
455 Avitus.
457 Majorian and Leo.
461 Lybius Severus.
467 Anthemus.
472 Olybrius.
473 Glycerius.
474 Nepos and Zeno.
475 Romulus or Augustulus, dethroned the following year by Odoacer king of the Heruli. With Augustulus ended the western empire.

CHRONOLOGY

OF THE POPES

FROM S. PETER TO THE PRESENT DAY.

A. D.

54 S. Peter of Bethsais in Galilea the see at Rome.
65 Lin. Tuscan.
78 Anaclet. Athenian.
91 Clement I. Roman.
96 Evariste. Greek.
108 Alexander I. Roman.
119 Sixtus I. Roman.
128 Telesphore. Greek.
139 Hygin. Athenian.
142 Pius I. Aquileia.
157 Anicet. Syrian.
168 Soter. Campania.
177 Eleuthere. Greek.
193 Victor I. African.
202 Zephyrin. Roman.
218 Callixtus I. Roman.
223 Urban I. Roman.
230 Pontianus. Roman.
235 Antheres. Greek.
236 Fabian. Roman.
250 Cornelius. Roman.
252 Luce I. Lucca.
253 Stephen I. Roman.
257 Sixtus II. Athenian.
259 Denis. Greek.
269 Felix I. Roman.
275 Eutychian. Tuscan.
283 Caius. Dalmatia.

206 Marcellinus. Roman.
308 Marcel I. Roman.
310 Eusebius. Greek.
Melchiade. African.
314 Silvester I. Roman.
336 Marcus I. Roman.
337 Julius I. Roman.
352 Liberius. Roman.
355 Felix II. Roman.
366 Damasus I. Spaniard.
385 Sirice. Roman.
398 Anastasius I. Roman.
401 Innocent I. Albano.
417 Zosimus I. Greek.
418 Boniface I. Roman.
422 Celestin I. Campania.
432 Sixtus III. Roman.
440 Leo I the great. Tuscan.
468 Ilario. Sardinia.
471 Simplex. Tivoli.
483 Felix III. Roman.
492 Gelasius I. African.
496 Anastasius II. Roman.
498 Symmachus. Sardinia.
514 Hormisdas. Frosinone.
523 John I. Tuscan.
526 Felix IV. Samnite.
530 Boniface II. Roman.
532 John II. Roman.
435 Agapit I. Roman.
536 Sylverius. Campania.
538 Vigil. Roman.
555 Pelagus I. Roman.
560 John III. Roman.
574 Benedict I. Roman.

578 Pelagus II. Roman.
590 Gregory I or the great. Roman.
604 Sabinian. Blere.
607 Boniface III. Rome.
608 Boniface IV. Marse.
615 Deusdedit Rome.
619 Boniface V. Naples.
625 Honorius I. Campania.
640 Severinus. Roman.
John IV. Dalmatia.
641 Theodore. Greek.
649 Martin I. Todi.
655 Eugenius I. Roman.
757 Vitalian. Segni.
672 Adeodatus. Roman.
676 Domnus I. Roman.
678 Agathon. Sicily.
682 Leo II. Sicily.
684 Benedict II. Roman.
685 John V. Syria.
686 Conon. Sicily.
687 Sergius I. Syria.
701 John VI. Greek.
705 John VII. Greek.
708 Sisinus. Syria.
Constantine. Syria.
715 Gregory II. Roman.
731 Gregory III. Syria.
741 Zachariah. Greek.
752 Stephen II. Roman.
757 Paul I. Roman.
768 Stephen III. Sicily.
772 Adrian I. Roman.
795 Leo III. Roman.
816 Stephen IV. Roman.

817 Pascal I. Roman.
824 Eugenius II. Roman.
827 Valentine, Gregory IV. Roman.
844 Sergius II. Roman.
847 Leo IV. Roman.
855 Benedict III. Roman.
858 Nicholas I. Roman.
867 Adrian II. Roman.
872 John VIII. Roman.
882 Marin I or Martin II. Tuscan.
884 Adrian III. Roman.
885 Stephen V. Roman.
891 Formose. Roman.
896 Boniface VI, Stephen VI. Roman.
897 Roman I. Tuscan.
898 Theodore II. Roman. John IX. Tivoli.
900 Benedict. IV. Roman.
903 Leo V. Ardea.
Christopher. Roman.
904 Sergius III. Roman.
911 Anastasius III. Roman.
913 Laudon. Sabine.
914 John X. Ravenna.
928 Leo VI. Roman.
929 Stephen VII. Roman.
931 John XI. Roman.
936 Leo VII. Roman.
939 Stephen VIII. German.
942 Marin II or Martin III. Roman.
946 Agapit II. Roman.
956 John XII. Roman.
964 Leo VIII. Roman.
965 John XIII. Roman.
972 Benedict VI. Roman.
974 Domnus II. Roman.

975 Benedict VII. Roman.
983 John XIV. Italian.
985 John XV, John XVI. Roman.
996 Gregory V. Roman.
999 Silvester II. Auvergne.
1003 John XVII. Roman.
John XVIII. Roman.
1009 Sergius IV. Roman.
1012 Benedict VIII. Roman.
1024 John XIX. Roman.
1033 Benedict IX. Roman.
1046 Gregory VI. Roman.
1047 Clement II. Saxon.
1048 Damasus II. Bavaria.
1049 Leo IX. German.
1055 Victor II. German.
1057 Stephen X. Lorraine.
1058 Nicholas II. Burgundy.
1061 Alexander II. Milan.
1073 Gregory VII. Tuscan.
1086 Victor III. Benevento.
1088 Urban II. Lagery.
1099 Pascal II. Tuscan.
1118 Gelasius II. Gaeta.
1119 Callixtus II. Burgundy.
1124 Honorius II. Bologna.
1130 Innocent II. Roman.
1143 Celestin II. Tuscan.
1144 Luce II. Bologna.
1145 Eugenius III. Pisan.
1150 Anastasius IV. Roman.
1154 Adrian IV, *Breakspeare*. England.
1159 Alexander III. Siena.
1181 Luce III. Lucca.
1185 Urban III, *Crivelli*. Milan.

1187 Gregory VIII. Benevento.
Clement III. Roman.
1191 Celestin III. Roman.
1198 Innocent III, *Conti.* Anagni.
1216 Honorius III, *Savelli.* Rome.
1227 Gregory IX, *Conti.* Anagni.
1241 Celestin IV, Milan.
1243 Innocent IV, *Fieschi.* Genoa.
1254 Alexander IV, *Conti.* Anagni.
1261 Urban IV. Troyes.
1264 Clement IV, *Foucauld.* Languedoc.
1271 Gregory X. Piacenza.
1276 Innocent V. Savoy.
Adrian V, *Fieschi.* Genoa.
John XX or XXI. Portugal.
1277 Nicholas III, *Orsini.* Roman.
1281 Martin IV. Montpincé.
1785 Honorius IV, *Savelli.* Roman.
1247 Nicholas IV. Ascoli.
1292 Celestin V. Neapolitan.
1294 Boniface VIII, *Gaetani.* Anagni.
1303 Benedict XI, *Boccasini.* Treviso.
1305 Clement V, *De Gouth.* Gascony.
1316 John XXII, *D'Euse.* Quercy.
1334 Benedict XII. Foix.
1342 Clement VI. Limousin.
1352 Innocent VI. Limousin.
1362 Urban V, *De Grissac.* Gevandan.
1370 Gregory XI. Limousin.
1378 Urban VI, *Prignani.* Naples.
1389 Boniface IX, *Tomacelli.* Naples.
1404 Innocent VII, *Meliorati.* Abbruzzi.
1406 Gregory XII, *Corario.* Venitian.
1409 Alexander V, *Philarge.* Crete.
1410 John XXIII, *Cossa.* Naples.

1417 Martin V, *Colonna*. Rome.
1431 Eugenius IV, *Condolmere*. Venitian.
1447 Nicholas V. Sarzana.
1455 Callixtus III, *Borgia*. Spain.
1458 Pius II, *Piccolomini*. Siena.
1464 Paul II, *Barbo*. Venitian.
1471 Sixtus IV, *De la Rovere*. Savona.
1484 Innocent VIII, *Cibo de Melfe*. Genoa.
1492 Alexander VI, *Lenzoli Borgia*. Spain.
1503 Pius III, *Piccolomini*. Siena.
Julius II, *De la Rovere*. Savona.
1513 Leo X, *Medicis*. Florence.
1522 Adrian VI, *Florent*. Holland.
1523 Clement VII, *Medicis*. Florence.
1534 Paul III, *Farnese*. Rome.
1550 Julius III, *Del Monte*. Rome.
1555 Marcel II, *Cervin*. Fano.
Paul IV, *Caraffa*. Naples.
1559 Pius IV, *Medichini*. Milan.
1566 Pius V, *Ghislieri*. Liguria.
1572 Gregory XIII, *Buoncompagni*. Bologna.
1585 Sixtus V, *Peretti*. March of Ancona.
1590 Urban VII, *Castagna*. Genoa.
Gregory XIV, *Sfrondati*. Cremona.
1591 Innocent IX, *Facchinetti*. Bologna.
1592 Clement VIII, *Aldobrandini*. Florence.
1605 Leo XI, *Medicis D'Ottoiano*. Florence.
Paul V, *Borghese*. Rome.
1621 Gregory XV, *Ludovisi*. Bologna.
1623 Urban VIII, *Barberini*. Florence.
1644 Innocent X, *Pamphili*. Rome.
1655 Alexander VII, *Chigi*. Siena.
1667 Clement IX, *Rospigliosi*. Tuscany.
1670 Clement X, *Altieri*. Rome.
1676 Innocent XI, *Odescalchi*. Milan.

1689 Alexander VIII, *Ottoboni.* Venice.
1691 Innocent XII, *Pignatelli.* Naples.
1700 Clement XI, *Albani.* Urbino.
1721 Innocent XIII, *Conti.* Rome.
1724 Benedict XIII, *Orsini.* Rome.
1730 Clement XII, *Corsini.* Florence.
1740 Benedict XIV, *Lambertini.* Bologna.
1758 Clement XIII, *Rezzonico.* Venitian.
1769 Clement XIV, *Ganganelli.* S. Angelo in Vado.
1775 Pius VI, *Braschi.* Cesena.
1800 Pius VII, *Chiaramonti.* Cesena.
1823 Leo XII, *Della Genga.* Spoleto.
1829 Pius VIII, *Castiglioni.* Cingoli.
1831 Gregory XVI, *Cappellari.* Belluno. Born the 18 september 1765, raised to the Papal see the 2 february 1831, crowned the 6 february.

CHRONOLOGICAL CATALOGUE

OF THE MOST CELEBRATED ARTISTS

NAMED IN THIS WORK.

PAINTERS.

Birth		*Death*
1230	Cimabue. Florence.	1300
1276	Giotto. Florence.	1336
1401	Masaccio. Florence.	1442
1401	Bellini. Venice.	1500
1424	Giovanni Bellini. Venice.	1514
1430	Mantegna. Padua.	1505
1446	Pietro Vanucci, il Perugino. Città della Pieve.	1524
1452	Leonardo da Vinci. Tuscany.	1519
1454	Pinturicchio. Perugia.	1513
1469	Frà Bartolomeo di S. Marco. Florence.	1517
1471	Albert Durer. Nuremberg.	1528
1474	Michael Angelo Buonarotti. Florence.	1564
1477	Titian Vecelli. Venice.	1576
1478	George Barbarelli, il Giorgione. Castelfranco.	1511
1479	Giovanni Razzi, il Sodoma. Vercelli.	1554
1481	Balthasar Peruzzi. Siena.	1536
	Benvenuto Tifi, il Garofalo. Ferrara.	1559
1183	Raphael Sanzio. Urbino.	1520
1484	Gio. Licinius, il Pordenone. Venice.	1540
1485	Sebastian del Piombo. Venice.	1547
1488	Gio. Franc. Penni, il Fattore. Florence.	1528
	Andrea del Sarto.	1530
1490	Francesco Primatice. Bologna.	1570
1492	Giulio Pippi, il Romano.	1546
1494	Antonio Allegri, Correggio.	1534
	Mathurin. Florence.	1528
	Gio. Nanni. Udine.	1561

1495	Polydoro Caldari. Caravaggio.	1542
1500	Pietro Buonacorsi, Pierin del Vaga. Tuscany.	1547
	Daniel Ricciarelli Volterra.	1557
	Giacomo Palma, il Vecchio. Venice.	1568
1501	Angelo Bronzino, Tuscany.	1570
1510	Giacomo Bassano.	1592
	Francesco Salviati. Florence.	1563
1512	Giacomo Robusti, il Tintoretto. Venice.	1594
	Giorgio Vasari. Arezzo.	1574
1528	Frederic Barroccio. Urbino.	1612
	Jerome Mutian. Acquafredda.	1590
1529	Taddeo Zuccari, Urbino.	1566
1532	Paolo Cagliari, il Veronese.	1588
1543	Frederic Zuccari. Urbino.	1609
1544	Giacomo Palma, il Giovane. Venice.	1626
1550	Scipio Pulsoni. Gaeta.	1588
	Domenico Passignani. Florence.	1638
	Francesco Bassano.	1595
1555	Luici Caracci. Bologna.	1619
1556	Paul Brill. Antwerp.	1626
1557	Frà Cosimo Piazza. Castelfranco.	1621
	Ventura Salimbeni. Siena.	1613
1558	Agostino Caracci. Bologna.	1601
1560	Michael Angelo Caravaggio.	1609
	Annibale Caracci. Bologna.	1609
	Giuseppe Cesari, il Cavaliere. Arpino.	1650
	Gio. De Vecchis. Florence.	1610
1563	Raphael. Reggio di Modena.	1620
1565	Francis Vanni. Siena.	1609
1570	Bartolomeo Schedoni. Modena.	1615
1575	Guido Reni. Bologna.	1642
1577	Pierre Paul Rubens. Cologne.	1640
1581	Domenico Zampieri, il Domenichino. Bologna.	1641
	Gio. Lanfranc. Parma.	1647
1585	Massimo Stanzioni. Naples.	1656

	Carlo Saraceni. Venice.	1625
1588	Giuseppe Ribera, lo Spagnoletto. Xativa.	1659
1590	Gio. Franc. Barbieri, il Guercino. Cento.	1666
1592	Gerard Hontorst, Gherardo delle Notti. Utrecht.	1662
1594	Nicholas Poussin. Des Andelys.	1665
1596	Pietro Berrettini. Cortona.	1669
1599	Antoine Vandyck. Antwerp.	1641
1600	Andrea Sacchi. Nettuno.	1661
	Glaude Gellée. Lorraine.	1680
	Pierre Valentin. France.	1632
1602	Michael Angelo Cerquozzi. Rome.	1660
1606	Rembrandt. Leyden.	1674
1610	Jean Both. France.	1650
1612	Pietro Franc. Mola. Lugano.	1660
	Luca Giordano. Naples.	1705
1613	Gaspar Duguet, Gaspar Poussin. Rome.	1675
	Matthias Preti, il Calabrese.	1699
1615	Salvator Rosa. Naples.	1673
1616	Benedetto Castiglione. Genoa.	1670
1617	Pietro Testa. Lucca.	1652
	Gio. Franc. Romanelli. Viterbo.	1662
1618	Bartolomeo Murillo. Siviglia.	1682
1621	Jacques Courtois. Burgundy.	1676
1623	Giacinto Brandi. Poli.	1701
1625	Carlo Maratta. Camerano.	1713
1628	Carlo Cignani. Bologna.	1719
1634	Ciro Ferri, Rome.	1689
1638	Luigi Garzi. Pistoia.	1721
1643	Pierre Molyn, il Tempesta. Haarleem.	1701
1656	Franc. Trevisani. Rome.	1746
1657	Franc. Solimena. Naples.	1747
1658	Gio. Gaulli, il Baciccio. Genoa.	1709
1684	Marco Benefiale. Rome.	1764
1699	Pierre Subleyras. Uzès.	1747
1708	Pompeo Battoni. Lucca.	1787

1728	Raphael Mengs. Saxony.	1779
1752	Antonio Cavallucci. Sermoneta.	1795
1776	Giuseppe Bossi. Busto Arsizio.	1814

SCULPTORS.

	Donatello. Florence.	1466
	Simone, his brother. Florence.	
1474	Michael Angelo Buonarotti. Florence.	1564
1477	Giacomo Fatti. Sansovino.	1570
1487	Baccio Bandinelli. Florence.	1559
1500	Benvenuto Cellini. Florence.	1570
	Guglielmo della Porta. Milan.	
1524	Gio. Bologna. Douai.	1608
1551	Pietro Paolo Olivieri. Rome.	1559
1552	Ambrogio Buonvicino. Milan.	1622
1562	Pietro Bernini. Sesto.	1629
1567	Nicholas Cordier. Lorraine.	1612
1669	Paolo Guidotto. Lucca.	1629
1576	Stefano Maderno. Lombardy.	1636
1580	Franc. Mocchi. Montevarchi.	1646
1590	Jacques Sarazin. Noyon.	1660
1594	Francis de Quesnoy. Brussels.	1646
1598	Gio. Lorenzo Bernini. Naples.	1680
1602	Giuliano Finelli. Carrara.	
	Alessandro Algardi. Bologna.	1654
	Jean Theodon. France.	1580
1605	Andrea Bolgi. Carrara.	1656
1608	Lazzaro Morelli. Ascoli.	1690
1610	Ercole Ferrata. Pelsotto.	1686
1614	Paolo Naldini. Rome.	1684
1619	Giacomo Fancelli. Rome.	1671
1624	Antonio Raggi. Milan.	1686
1628	Domenico Guidi. Massa.	1701
1644	Giuseppe Mazzuoli. Volterra.	1725
1656	Pierre Legros. Paris.	1719

1658	Camillo Rusconi. Milan.	1728
	Pierre Nonot. Orcham.	1733
1671	Angelo Rossi. Genoa.	1715
1705	Michel Ange Slodtz. Paris.	1764
1740	Houdon. Paris.	1820
1757	Antonio Canova. Possagno.	1822

ARCHITECTS.

1291	Stefano Masuccio II.	1388
1300	Taddeo Gaddi. Florence.	1350
1377	Filippo Brunelleschi. Florence.	1444
1398	Gio. Battista Alberti. Florence	
1407	Giuliano De Majano. Florence.	1477
	Bernardo Rossellini. Florence.	
	Baccio Pintelli. Florence.	
1435	Frà Giocondo. Verona.	
1443	Giuliano Giamberti. Sangallo.	1517
1444	Bramante Lazzeri. Urbino.	1514
	Antonio Picconi. Sangallo.	1546
1454	Simone Pollaiuolo. Florence.	1509
1460	Andrea Contucci. Monte Sansovino.	1529
1474	Michael Angelo Buonarotti. Florence.	1564
1476	Girolamo Genga. Urbino.	1551
1479	Giacomo Fatti, or Sansovino. Tuscany.	1570
1481	Baldassar Peruzzi. Siena.	1536
	Sebastian Serlio. Bologna.	1552
1483	Raphael Sanzio. Urbino.	1520
1484	Michele Sanmicheli. Verona.	1559
1492	Giulio Pippi, or Romano. Rome.	1546
	Pyrrho Ligorio. Naples.	1580
1507	Giacomo Barozzi. Vignola.	1573
1511	Bartolomeo Ammanati. Florence.	1586
1518	Bartolomeo Genga. Urbino.	1558
	Andrea Palladio. Vicenza.	1580
	Francesco di Volterra.	1588

1522	Pellegro Pellegrini. Bologna.	1592
1540	Gio. Fontana. Como.	1614
1543	Domenico Fontana. Como.	1607
	Giacomo della Porta. Rome.	
1551	Pietro Paolo Olivieri. Rome.	1599
1552	Vincenzo Scamozzi. Vicenza.	1616
1556	Carlo Maderno. Bisso near Como.	1669
	Martino Longhi. Milanese.	
1559	Carlo Lombardi. Arezzo.	1620
1559	Luigi Cardi. Cingoli.	1613
	Flaminio Ponzio. Lombardy.	
1569	Onorio Lunghi. Milanese.	1619
1570	Girolamo Rainaldi. Rome.	1655
	Martino Longhi. Milanese.	1657
1531	Gio. Baptist Soria. Rome.	1651
1596	Pietro Berrettini. Cortona.	1669
1598	Gio. Lorenzo Bernini. Naples.	1680
1599	Franc. Borromini. Bisso near Como.	1667
1602	Alessandro Algardi. Bologna.	1654
1611	Carlo Rainaldi. Rome.	1641
1613	Claude Perrault. Paris.	1688
1616	Gio. Ant. De Rossi. Rome.	1695
1634	Carlo Fontana. Como.	1714
1637	Matthias De Rossi. Rome.	1695
1642	Andrea Pozzi. Trento.	1709
1653	Antoine Desgodetz. Paris.	1728
1659	Francesco Gaddi Bibiena. Bologna.	1739
1677	Girolamo Teodoli. Rome.	1766
1681	Antonio Cancvari. Rome.	
1691	Alessandro Galilei. Florence.	1737
1699	Ferdinando Fuga. Florence.	
1699	Nicholas Salvi. Rome.	1751
1700	Luigi Vanvitelli. Rome.	1773
1708	Paolo Posi. Siena.	1776
1757	Antonio Canova. Possagno.	1822

STATEMENT

OF WEIGHTS, MEASURES AND MONIES USED IN ROME.

MEASURES.

Palmo architectural viz 12, 60 minutes = 0,6877 of the Paris foot.

The foot	=	0, 9170.
Braccio	=	2, 63.
Staiolo	=	3, 954.
Passo	=	4, 585.
Canna	=	6, 877.
Catena	=	39, 54.
The mile	=	feet 4584.

The ancient roman mile was divided into 1000 steps or 5000 feet, and was the 75th part of a degree.

Since 1820 the french system has been in practice; the metre is called the canna architettonica.

LAND MEASUREMENT.

Quartuccio	=	0, 1150, 8 of the french acre.
Scorzo	=	0, 2262.
Pezza	=	0, 5170.
Quarta	=	0, 9047.
Rubbio	=	3, 619.
Palmo	=	0, 2090 of the Paris ell.
Braccio	=	0, 7141.
Canna	=	1, 674.

LIQUID MEASUREMENT.

Barrel = 32 bocali, = 128 fogliette, = 1, 13/18 roman cubic foot.
= 47, 80 pints of Paris.
Hogshead = 16 barrels, = 764, 9 pints.

OIL.

Bocale = 4 fogliette, = 16 quartucce, = 1, 992 pints.
Barrel = 28 bocali, = 2 1/118 cubic feet, = 55, 77 pints.

CORN.

Quartarella = 1, 5/6 scorzo, = 2, 631 bushels.
Quarta = 5, 262 bushels.
Rubbio = 640 roman pounds, = 10, 2/18 cubic feet,
= 21, 05 bushels.

WEIGHTS.

The pound = 12 ounces, = 24 deniers, = 576 grains,
= 0, 6929 Paris pound.
Decina = 10 pounds, = 7, 077 french pounds.

MONIES.

According to a government regulation of 10 january 1835 the following proportion has been established between gold and silver.

A pound of gold is worth 216 piastres, 22 bajocchi and 9 denari.

A pound of silver 13 piastres, 73 bajocchi, 9 denari and 9/10. The monies of the country are based on the decimal system.

Quattrini	5 =	1 bajocco.
Bajocchi	5 =	1 grosso.
»	10 =	1 paul.
»	100 =	1 dollar.

The copper monies are.

Quattrino	=	0,0109 a franc.
Bajocchi	=	0,0546 »

or 5 quattrini.

SILVER.

Grosso	5	bajocchi	= 0, 2783.	
Paul	10	»	= 0, 5566.	
Papetto	20	»	= 1, 950	francs.
Testone	30	»	= 1, 6596	»
1/2 Piastre	50	»	= 2, 7330	»
Piastre	100	»	= 5, 4660	»

GOLD COINS.

Gold monies are divided into two classes, those decreed by Government in 1836 called the new coins are divided into pieces of 10, 5 and 2 1/2 dollars. The old coins were also originally decimal, but their value has been successively changed; the sequin is now worth 2 dollars and 2 pauls, the doppia dollars 3, 32. Compared with french money their value is:

1/2 Sequin coined since	1758	fr.	6, 012.
Sequin	d.°	»	12, 024.
1/2 Doppia	1755	»	8, 7452.
Doppia	»	»	16, 7998.

The foreign coins current in the state are.

SILVER.

Germany. Dollars	0, 95 bajocchi.
Austria »	1, 04.
Crown of Milan	0, 83.
New d.°	0, 95.

Spain. Colonnato 1/2 Colonnato	} same value as roman coin.
France. Ecu de 6 livres	1, 06.
5 franc piece	0, 92.
Parma. 5 livres	0, 92.
Piemont 5 »	0, 92.
Naples. Piece of 120 grana	0, 93.
Tuscany. Francescone	1, 02 1/2.

GOLD.

Germany. Ducat of different states	2, 16.
Austria. Hungary	2, 18,
Sovereign	6, 48.
Sequin of Milan	2, 18.
Spain. Pezzetta before 1786	1.
» after	0, 96.
Doubloon before d.°	3, 88.
» after	3, 75.
France. Louis d'or before 1785	4, 60.
after	4, 35.
Napoleon	3, 71.
Parma. Piece of livres 20	3, 71.
Portugal. Lisbonina.	8, 36.
Piemont. Pistole of Genoa.	7, 30.
Savoy.	5, 25.
Piece of livres 20	3, 71.
Naples. Ounce from 1818	2, 40.
Tuscany. Sequin.	2, 21.

INDICATION

OF THE ECCLESIASTICAL CEREMONIES

WHICH TAKE PLACE IN THE PAPAL CHAPEL AND IN THE PRINCIPAL CHURCHES.

JANUARY.

1. At 10 high mass in the Sixtine chapel in presence of the pope, the cardinals and the pontifical court.
5. Vespers in the same chapel at 3 PM.
6. Epiphany. At 10 high mass as above; at 4 procession in the church of Aracœli.
17. Festival of S. Antonio at his church near S. Maria Maggiore. Blessing of horses and other animals.
18. Chair of S. Peter; at 10 pontifical chapel at S. Peter's.

FEBRUARY.

2. Purification of the Madonna. At 10 pontifical chapel in the Apostolic palace in which the candles are blessed and distributed. — During lent pontifical chapel at the Vatican every sunday; on ash wednesday the blessing and distribution of ashes.

MARCH.

7. Festival of S. Thomas Aquinas at the Minerva; the holy college of cardinals is present at high mass.
9. Festival of S. Francesca Romana at her church near the arch of Titus.

25. Annunciation of the B. Virgin. The pope and cardinals are present at high mass at the Minerva, procession of young girls who have received a dowry from the fraternity of the Annunciation.

HOLY WEEK.

Palm Sunday. The pope blesses and distributes palms in the Sixtine chapel; high mass. The ceremony commences at 1/2 past 9.

Wednesday. About 5 *Miserere* in the Sixtine chapel.

Thursday. High mass in the same chapel; the pope deposes the holy Sacrament in the Paolina chapel; from the balcony of the Vatican he reads the bull *in Cœna Domini*, gives his blessing to the people; washes the feet and serves at table twelve poor priests of different nations. At 5 o'clock *Miserere* in the Sixtine chapel. After sun set the pontifical altar in S. Peter's is washed.

Friday. At 1/2 past 9 the ceremony takes place in the Sixtine chapel in presence of the pope and cardinals. In the afternoon the office and *Miserere* as on the preceding days. In many churches and oratories is celebrated the three hours agony in commemoration of the three hours that Christ passed on the cross.

Saturday. At the church of S. John Lateran baptism of Jews and Turks newly converted; holy orders granted to those who are destined to the ecclesiastical profession. Houses blessed.

Easter. The pope himself celebrates mass at S. Peter's at 10 o'clock; at 12 he gives his blessing from the balcony of the façade.

Monday, tuesday and sunday following, pontifical chapel in the apostolic palace.

APRIL.

25. Festival of S. Mark the evangelist, at his church palazzo di Venezia. At 8 o'clock a procession of all the clergy repairs from this church to S. Peter's to implore the pardon of sins, for this reason it is called Litaniæ maiores.

MAY.

2. Festival of S. Athanasius, bishop of Alexandria and doctor of the church. High mass according to the service of the greek church at S. Athanasius via Babuino.
26. Festival of S. Filippo Neri the apostle of Rome. Pontifical chapel at the Chiesa Nuova; the pope and sacred college are present.

On Ascension day the pope repairs to S. John Lateran and after mass gives his blessing to the people.

At Pentecost papal chapel at 10 at the apostolic palace or at S. Maria Maggiore. In the afternoon females are permitted to visit the subterranean church of S. Peter's at the Vatican.

Corpus Domini, at 8 o'clock commences the procession of the holy Sacrament attended by the pope, the cardinals and all the clergy at Rome. During this and the following days processions take place in different parts of the town; those of S. John Lateran the following sunday and thursday, or of octave, are attended by the pope and cardinals.

JUNE.

24. Festival of S. John Baptist. High mass at 10 o'clock at S. John Lateran in presence of the pope and cardinals.

28. Eve of the festival of SS. Peter and Paul. At 6 pontifical vespers at S. Peter's. The subterraneous church is opened to the piety of the faithful.

JULY.

14. Chapel of cardinals at the Santi Apostoli, in honour of S. Bonaventure.
31. Grand festival at the Gesù in honour of S. Ignatius.

AUGUST.

1. Festival at S. Pietro in Vincoli. At the church on the Esquiline the chains of S. Peter are exposed during eight days to public veneration.
15. Assumption of the B. Virgin. High pontifical mass at S. M. Major followed by the blessing from the balcony.

SEPTEMBER.

8. Nativity of the B. Virgin. High mass in presence of the pope and cardinals at S. Maria del Popolo.

NOVEMBER.

1. Pontifical mass at the Vatican at 10 o'clock. At 3 vespers for the deceased.
2. This day, sacred in the catholic church to the memory of the deceased, the pope and cardinals are present at high mass in the Sixtine chapel. On the 3d and 5th functions are celebrated at the palace for the deceased popes and cardinals. Passages from scripture or from ecclesiastical history analogous to the subject, are represented in wax in different churches, particularly at S. Maria in Trastevere, at the hospital of

Santo Spirito, the Consolazione, at the church of la Morte in via Giulia and at S. John Lateran.

4. Festival of S. Carlo Borromeo; the pope and cardinals repair to the church of S. Carlo in the Corso, where high mass is celebrated at 10 o'clock.

29. Papal chapel at S. Peter's for the repose of the soul of Pius VIII.

DECEMBER.

The first sunday of Advent, papal chapel at the Vatican at 10 o'clock. After the service the pope carries the holy Sacrament in procession and exposes it in the Pauline chapel which is illuminated with wax candles.

Each sunday of Advent papal chapel at the apostolic palace.

8. Conception of the B. Virgin. High mass in the papal chapel. At 4 o'clock procession from the church of Aracœli which crosses a part of the forum.

24. Christmas eve. Vespers in the papal chapel. About 8 in the evening midnight mass is celebrated in presence of the pope and cardinals.

25. At 3 in the morning the night mass commences at S. Maria Maggiore and the holy cradle is exposed all day on the high altar. At 10 high mass by the sovereign pontiff either at this church or at S. Peter's.

From this day till the 1st january the birth of our Saviour is represented in figures in different churches; that of Aracœli is the most interesting.

26. Papal chapel at 10 in honour of S. Stephen.

27. The same in honour of S. John the evangelist.

29. Festival of S. Thomas bishop of Canterbury at his church near the palazzo Farnese.

31. Grand vespers at the Vatican in the Sixtine chapel. At the church of the Gesù a solemn *Te Deum* is sung in presence of the holy college and magistrates of Rome.

OBSERVATIONS.

The mails arrive on mondays, tuesdays, thursdays, fridays and saturdays and letters are delivered between 9 and 10.

The departures take place the same days; the post office is open for the receipt of letters until 3; on saturdays until 5 o'clock.

The Vatican and Capitol galleries are open to the public on mondays and thursdays at the 20 italian hour viz: 1 o'clock in winter and 4 in summer.

Tickets are necessary for admission to the egyptian and tuscan galleries at the Vatican; these are obtained by application to the respective ministers and consuls.

The same formality is requisite for the palazzo Spada, the villa Albani and the villa Adriana at Tivoli. For these permissions, application is made in writing to the proprietors.

The private galleries are open daily to the public (festivals excepted) from 10 till 2 o'clock.

GUIDE OF ROME

FIRST DAY

FROM PONTE MOLLE TO THE CAPITOL.

PONTE MOLLE.

The road to Rome by Viterbo on the «Cassian», and that by Otricoli on the «Flaminian» way, unite in the neighbourhood of Monte Rosi. Two miles from the city the traveller crosses the Tiber on the Ponte Molle, formerly called Molvius or Milvius, an appellation said to be derived from M. Æmilius Scaurus who built this bridge, though Pliny asserts that it existed before the battle of the Metaurus gained by the Romans over Asdrubal near Fossombrone. The arrest of the ambassadors of the Allobrogi, implicated in the conspiracy of Catiline, the victory of Constantine over Maxentius near Saxa Rubra 9 miles from Rome, have given a certain celebrity to this bridge and its environs. A part of it is ancient, the other part has been restored at various periods.

From the bridge, the road nearly coincides with the ancient Via Flaminia; on a small eminence to the left is a temple raised in honour of the apostle Andrew, by Pope Pius II, on the spot where he received the head of that apostle, brought from the Peloponnesus, and a mile from the city, Julius III erected a church, in honour of the same apostle, in commemoration of his deliverance from captivity in 1527. The architecture of this church, and of the Casino called Papa Giulio in its vicinity, is by Vignola.

PORTA DEL POPOLO.

When Honorius rebuilt the city walls in 402, a gate was opened on the Flaminian way; under Narsès, in the second period of the VI century, it was placed in the present spot. This gate, which derives its name from the church of S. Maria del Popolo, was rebuilt by Vignola in 1561 according to the design of Michael Angelo. The external part is decorated with four columns of the doric order of breccia and granite; the internal ornaments were designed by Bernini.

PIAZZA DEL POPOLO.

This piazza, formed by two large hemicycles, is adorned with fountains, statues, an egyptian obelisk, and churches of nearly the same style of architecture from which branch off three of the principal streets of Rome: that in the middle called the Corso is a mile in length.

The statues of the piazza represent Rome, between the Anio and the Tiber; Neptune and the Tritons; Spring, Summer, Autumn and Winter. The semicircle to the left of the gate is surmounted by the public promenade of the Pincian hill.

Adjoining the gate is the church called S. Maria del Popolo founded, according to popular tradition, by Pope Pascal II in the year 1099, to deliver the people from the nocturnal phantoms attributed by the vulgar to Nero who was buried on the Pincian hill in the tomb of his family.

This church was rebuilt under Sixtus IV; Agostino Chigi and others, at the close of the XV and beginning of the XVI century, vied with each other in decorating it with monuments which render it one of the most interesting of the city.

PIAZZA DEL POPOLO

In the first chapel to the right on entering are paintings by Pinturicchio. The second, containing the tomb of cardinal Cibo was built in the form of a greek cross, but this was changed into a latin cross by the addition of the vestibule. It is adorned by sixteen columns of the corinthian order with slabs of verde and nero antico, violet marble and alabaster. The painting on the left represents the martyrdom of S. Laurence by Morandi, and that on the right S. Catherine, by Daniel. The painting over the altar is by Carlo Maratta. The third chapel, dedicated by Sixtus IV to the B. Virgin and all the Saints, was painted by Pinturicchio.

The tombs by Sansovino are the best sample of sculpture existing at Rome after the revival of the art. In the chapel on the right of the altar is a painting of Annibal Caracci representing the Assumption.

The chapel, dedicated to the Madonna di Loreto, and belonging to the Chigi family, was built and decorated according to the design of Raphael who also furnished the designs of the mosaics of the cupola, of the paintings of the friese, and of the altar piece which represents the nativity of the Virgin, commenced by Sebastian del Piombo and finished by Francis Salviati; of its four statues, the two which represent Daniel in the lion's den, and Habacuc with the angel are by Bernini; and the other two representing the prophets Elias and Jonas seated on the whale, are by Lorenzetto; these last are highly esteemed particularly the Jonas which was executed according to the model given by Raphael and under his direction.

The church of Monte Santo was begun in 1662 by order of Alexander VII and finished by cardinal Gastaldi who entrusted the execution of Rainaldi's design to Bernini and Carlo Fontana. — It contains the busts of several Popes, a painting by Carlo Maratta, representing S. Francis

with the apostle S. James in presence of the B. Virgin; and the history of S. Magdalen de' Pazzi, painted by Gemignani.

S. MARIA DE' MIRACOLI.

The four angels supporting the image of the B. Virgin, over the high altar, are by Raggi: the statues of Faith and Charity by Lucenti, who also executed the bronze bust of cardinal Gastaldi which surmounts his tomb.

In entering the Corso the first church on the left is that of

GESU' E MARIA.

Ornamented with various kinds of fine marble, and with gilt stuccoes. It contains several tombs of the Bolognetti family. The sacristy is adorned with some fresco paintings by Lanfranc. Nearly opposite is the church of

S. GIACOMO DEGL' INCURABILI.

This was built in 1338 by cardinal Pietro Colonna, and rebuilt in 1600 according to the designs of Francis da Volterra. In the second chapel on the right is a bas relief by Legros representing S. Francis of Paul praying for the intercession of the B. Virgin, and two paintings whose subjects are connected with the life of this saint.

S. CARLO.

This church, one of the most magnificent of the city, is divided into three naves by pilasters of the corinthian order. It was begun in 1612: the cupola, the tribune, and the high altar are by Pietro da Cortona. The painting over the altar, representing S. Charles presented to the Madonna by our Saviour, is one of the best works of

Carlo Maratta: the paintings of the cupola and tribune are by Giacinto Brandi.

In following the Corso the first large palace on the right is

THE PALAZZO RUSPOLI.

The principal ornament of which is the grand stair case, formed of 115 steps each of a single block of white marble. The gallery 80 feet in length, 26 in height and 11 1/2 in breadth, contains some fresco paintings by Giacomo Zucchi, a pupil of Vasari. The ground floor is now used as a coffee house.

S. LORENZO IN LUCINA.

Sixtus III, it is believed, built this church in the year 435. It certainly existed at the end of the VI century at the time of S. Gregory the great: it was restored by Adrian I in 780, and rebuilt by Celestin III in 1196.

Over the high altar is Guido Reni's celebrated picture representing the Crucifixion: the chapel dedicated to S. Francis was painted by Mark Benefial and a monument to Poussin who was buried in this church has lately been executed, and erected here, by Lemoyne.

S. SILVESTER IN CAPITE.

Tradition refers the origin of this church to the year 261. Amongst the numerous relics preserved in it, the most remarkable is the head of S. John the Baptist. The frescoes of the Assumption, of S. John, S. Silvester, and of other saints are by Brandi. In the first chapel on the left the paintings are by Trevisani, and are some of the best works of that artist.

THE PALAZZO CHIGI.

This palace was commenced by Giacomo della Porta, was continued by Maderno and finished by della Greca. It was destined by Alexander VII as a residence for the Chigi family to which he belonged.

It contains three celebrated antique statues: the first representing a Venus on which is an ancient greek inscription purporting that it is the work of Menophantes, executed on the model of the statue seen at Troy. It is of parian marble and was found on the Cælian hill. The second represents Mercury and is one of the hermes called attic by Pausanias: the drapery is beautiful and this work may be considered, in every respect, as belonging to the most flourishing period of sculpture. The third, also of parian marble, represents Apollo with the laurel and serpent. This statue is of fine design and execution and is probably of the time of Adrian.

The gallery contains some paintings by several of the great masters amongst which we shall particularly notice the following.

S. Anthony, S. Pascal, S. Cecily and an Ascension by Benvenuto Garofalo.

S. Francis and Magdalen by Guerciuo.

S. Barthelemy and S. John by Dosso Dosso.

A Battle-piece by Salvator Rosa.

An Infant Jesus with Angels by Albano.

A portrait of Laura by Paul Veronese.

A Magdalen by Spagnoletto.

The carrying the Ark by Palma giovane.

Our Saviour and S. Thomas by Ant. Caracci.

Madonna and child by Albano.

Portrait of Pietro Aretino by Titian.

Satyr disputing with a philosopher by Salvator Rosa.

Holy Family by Poussin.

PIAZZA COLONNA, ANTONINE COLUMN, AND POST OFFICE

Conversion of S. Paul by Domenichino.
Two portraits by Tintorette.
Marriage of S. Catherine by Sodoma.

THE PIAZZA COLONNA.

Occupies a part of the forum of Antoninus Pius, and derives its name from the column raised by the senate to Marcus Aurelius in commemoration of his victories in Germany over the Marcomanni. The bas reliefs represent these exploits. The figure of Jupiter Pluvius, to whom the pagans attributed the extraordinary rain obtained from the true God by the prayers of the thundering legion, is worthy of particular attention.

The column is formed of 28 blocks of white marble, its diameter is of 11 1/2 feet, height 128 1/2 including statue 24 1/2: a winding stair case of 190 steps leads to the top where in 1589 Domenico Fontana, by order of Siytus V, placed the bronze statue of the apostle S. Paul.

In front of the column is the general Post office, and in the adjoining piazza of Monte Citorio, which occupies the site of the ancient theatre of Statilius Taurus, is another egyptian obelisk.

TEMPLE OF ANTONINUS.

The plan of this building clearly indicates that it was once a temple and its proximity to the forum of Antoninus, and the inscription discovered in the XVI century are sufficient arguments to prove that it was dedicated to Antoninus Pius by the Roman senate and people in the forum bearing his name.

Its remain sconsist in 11 columns supporting a magnificent marble entablature. These columns formed the lateral part of the portico which surrounded the temple:

they are fluted, and of the corinthian order: 4 feet 2 inches in diameter, 39 1/2 feet in height: the base is attic and the capital ornamented with olive leaves. In the court are fragments of part of the cella.

In the XVII century these ruins first served as a front to the custom house.

CHURCH OF S. IGNATIUS.

Cardinal Ludovisi, a nephew of Gregory XV built this church at his own expense: it was begun in 1626, and finished in 1685. Domenichino made two different designs from which Padre Grassi formed the one that was followed. — The front by Algarde is in travertine, and has two orders of columns, corinthian and composite.

The interior, divided into three naves, is ornamented by the fresco paintings of Padre Pozzi, a Jesuit who designed the finest chapels of this church. A bas relief by Legros represents S. Luigi Gonzaga whose body reposes under the altar in an urn covered with lapislazzuli: near the side entrance is the tomb of Gregory XV.

COLLEGIO ROMANO.

This extensive building was raised in 1582 by Gregory XIII on the designs of Bartolomeo Ammanati. It contains a spacious court, surrounded with a portico. The latin, greek and hebrew languages, the different branches of belles-lettres, philosophy and theology, are taught here under the direction of the society of Jesus. In the building annexed are an observatory, a library and the museum founded by padre Kircher, containing numerous objects of antiquity and of natural history with a complete collection of the Roman As and its subdivisions, bequeathed by cardinal Zelada to this museum.

IN THE SCIARRA PALACE.

Is a large collection of paintings the principal of which we shall proceed to point out.

In the first room: Sacrifice of Abraham by Gherardo delle Notti, Cleopatra by Lanfranc, Decollation of S. John Baptist by Valentin, Deposition by Bassano, the Samaritan woman by Garofalo: Madonna by Titian.

The second room contains a collection of landscapes: a Salvator Rosa, two Claudes representing sun rise and sun set, Both, a waterfall, a view of Vesuvius of the Venitian school, two paintings by Paul Brill, several by Orizzonte and Locatelli, a Nicholas Poussin representing S. Matthew, a Breughel, St. John baptizing our Saviour. A view of Naples by Canaletto, and other landscapes by Orizzonte and the school of Claude.

In the third room is a Calvary of the school of Michael Angelo, marriage of Cana by Pomarancio, a Madonna by Francesco Francia. A Benvenuto Garofalo representing Circe transforming men into beasts.

The other chief paintings of this room are a Madonna and child and several saints by Andrea del Sarto, a holy Family by Scarsellino, a *Noli me tangere* and vestal Claudia, and the adoration of the Kings by Garofalo, two flemish pieces, three small pictures by Titian.

Passing into the fourth and last room, and commencing from the left, are two fine pictures by Schidone, the first representing the parable of the wheat and the chaff, and the second, Arcadia. Dido abandoned, by Scarsellino, two Evangelists by Guercino: the next picture is the violin player, supposed to be the celebrated Tebaldeo, a work of Raphael in 1518, according to the original inscription, Herodias receiving the head of S. John by Giorgione, the Samaritan woman by Albano, the well

known picture of the gamblers by Caravaggio, and that celebrated painting of vanity and modesty, by Leonardo da Vinci. — The other distinguished works in this room are Orpheus in the palace of Pluto, and a fair by Breughel: two Magdalens by Guido, the family of Titian painted by himself, a S. Jerome by Guercino, and the portrait known by the name of «Bella di Tiziano» painted by that artist.

Several discoveries made under Pius IV, and in 1614, have proved that in the vicinity of this palace, near the modern Arco de' Carbognani, was the triumphal arch raised by the Roman senate and people to the emperor Claudius after the conquest of Britain.

S. MARCELLO.

Built in the IV century on the site of a house occupied by S. Lucina a Roman matron, in which S. Marcellus I died; it was rebuilt in 1519 on the designs of Giacomo Sansovino. The most remarkable paintings of this church are those of the chapel of the Crucifix where Pierin del Vaga has represented the creation of Eve.

S. MARIA IN VIA LATA.

This church, according to ancient tradition, was built on the spot occupied by the house of the centurion with whom S. Paul resided when sent to Rome by Festus. It is added that the fountain which still exists sprang up that the apostle might be enabled to baptize those whom he converted to christianity. An oratory was built here soon after, but the soil of Rome having risen to its present level, this oratory is now under ground, it is however easy of access by means of a convenient stair case. On the altar are the portaits of SS. Peter and Paul by Fancelli.

The church was built in the VIII century, renewed in 1485, and again in 1662. The columns of the nave are of cipolline marble coated with sicilian jasper.

PALAZZO DORIA.

The Doria family are justly ranked among the most ancient and the most illustrious nobility of Italy. This palace contains a splendid collection of paintings the principal of which are:

In the first room, called the saloon of Poussin: numerous landscapes by that celebrated artist, two sea-views by Monpair, a Turkish woman on horseback by Castiglione, and some paintings by Rosa di Tivoli, in his best style.

In the second room is a S. Catherine by Scipione Gaetano, S. Dorothy by Lanfranc, two landscapes by Both, a Castiglione, and S. Eustachius by Albert Durer: three Bassani representing Christ driving the money changers out of the temple, the flight of Jacob, and the temptation of Christ, three other paintings by the same artist representing the sacrifice of Noah after the deluge, the apparition of Jesus to the disciples of Emaus, and an «Ecce homo»; a Giorgione, a S. Sebastian by Agostino Caracci, a Tempesta, and a landscape by Poussin.

The third room contains a holy Family by Garofalo, the Endymion of Guercino, the mistress of Titian by that artist, a deposition from the cross by Paul Veronese, a portrait of Macchiavelli by Bronzino, a Vandyk and a Guercino, the death of Abel by Salvator Rosa, two portraits by Titian, one representing Jansenius.

The other most remarkable pictures of this room are a Pierin del Vaga, a landscape representing the apparition of Emaus by Both, a holy Family by Pietro Perugino, a Diana and Endymion by Rubens, portraits by Titian and Vandyk.

Some very fine portraits decorate the fourth room: After the portrait of a female by Rubens, comes a large picture representing the celebrated admiral Andrea Doria by Dosso Dossi, and a splendid portrait of the same personage by Sebastian del Piombo, two Holbeins, one representing himself and the other his wife.

In the fifth room are an Icarus and Dedalus by Albano, a holy Family of Ludovico Caracci, a Roman charity by Valentin, a Garofalo, and two S. Jeromes one by Palma and the other by Spagnoletto.

The gallery which may be considered as the most magnificent of Rome, contains some of the most splendid paintings of this collection.

The first little picture on the left representing the dispute of Christ with the doctors of the law is a work of Dossi of Ferrara, the battle pieces are by Borgognone, the visitation of the B. Virgin by Garofalo. We may next observe three beautiful landscapes by Domenichino, the portrait of a Franciscan friar, said to be his confessor, by Rubens, a Magdalen by Titian, and six semicircular landscapes by Annibale Caracci, representing the flight into Egypt, the visitation, assumption, Christ carried to the sepulchre, the birth of Jesus, and the adoration of the Magi.

On this side of the gallery are also: a Lot with his daughters by Gherardo delle Notti, two S. Francis by Annibal Caracci, the death of Tancred, a portrait by Guercino, and those two splendid landscapes, the wind mill and the temple of Apollo by Claude Lorraine.

The opposite wing of the gallery begins with a beautiful landscape of Claude, representing the repose in Egypt, a portrait by Murillo, a holy Family by Garofalo, the prodigal son by Guercino, two other landscapes by Claude, a Magdalen of Annibal Caracci, and a fine composition of Guercino, representing S. Agnes, a Madonna

of Guido, a portrait of Innocent X by Velasquez, a S. John Baptist by Guercino, the marriage of S. Catherine by Garofalo, a Salvator Rosa representing Belisarius, and our Saviour, served by angels in the desert, by Both. The portraits of Luther, Calvin and Catherine are copies from the original of Giorgione existing in the Pitti palace at Florence; the fine picture, representing a society of misers, is a classic work of the farrier of Antwerp.

In the 4th wing we observe a holy family of frà Bartolomeo, a Susanna by Annibale Caracci, the four elements by Breughel, a landscape by Domenichino, a Samson and a S. Paul by Guercino, a Crucifixion by Michael Angelo, and the sacrifice of Abraham by Titian.

The principal remaining pictures are a kermesse or country festival by Teniers, two landscapes by Both, a portrait of Queen Giovanna the younger by Leonardo da Vinci, a copy, by Nicholas Poussin, of the celebrated antique fresco of the Vatican known by the name of the «Nozze Aldobrandine»; a portrait of a duke of Ferrara by Tintoretto, another portrait and a S. Catherine by Titian, a deposition from the cross by il Padovano, two small Gherardo delle Notti, and a S. Jerome by Spagnoletto.

VENETIAN PALACE.

This palace was built in 1468 by Paul II, a Venetian, according to the design of Julian de Majano, with materials taken from the Colosseum and forum of Nerva. It was during a long period the residence of the sovereign Pontiffs, but was given by Clement VIII to the republic of Venice for the use of her ambassadors to the holy see. It now belongs to the Austrian Government.

CHURCH OF S. MARCO.

The pontiff S. Mark built this church in 337 and dedicated it to S. Mark the Evangelist. It was rebuilt by Gregory IV in 833. Paul II preserved the ancient tribune with its mosaic ornaments, and renewed the rest of the church in 1469. In the chapel of S. Mark are paintings by Pietro Perugino and by Borgognone.

THE PALAZZO TORLONIA.

Contains several paintings by Camuccini, Landi, and the celebrated group of Canova representing Hercules throwing Lycas into the sea.

Under the present duke Alexander the collection of works of sculpture and painting has been so considerably encreased, and the embellishments have been executed in such a style of splendour, that this palace may now be considered as one of the most magnificent of Rome.

CHIESA DEL GESU'.

This splendid temple, belonging to the Jesuits, was commenced in 1575 by Cardinal Alexander Farnese on the designs of Vignole and continued by Giacomo della Porta who raised the cupola and front with its corinthian and composite pilasters. The interior is decorated with marble, gilt stuccoes, sculptures and paintings. The frescoes of the tribune, of the cupola, and ceiling may be reckoned amongst the best works of Baciccio.

In the chapel of the right arm of the cross Carlo Maratta has represented the death of S. Francis Xavier. The high altar has four fine columns of giallo antico and a picture of Muziano representing the circumcision of Christ.

The chapel of S. Ignatius, designed by padre Pozzi, is one of the richest and most magnificent of Rome. Its four columns with their base and capitals are covered with lapis lazzuli. The pedestals of the columns, the entablature and pediment are of verde antico. In the centre of the pediment is a marble group representing the holy Trinity by Ludovisi; the figure of our Saviour is by Ottone. The globe held by the Eternal Father is a single piece of lapis lazzuli. Padre Pozzi painted the S. Ignatius placed over the altar; behind this picture is the statue of the saint in silver: His body is under the altar in an urn of gilt bronze, on which are represented different actions of this saint. At the side of the altar are two groups representing the Christian faith embraced by barbarous nations, by Teudon; Religion, armed with the cross and beating down heresy, by Legros. The paintings of the ceiling of this chapel are by Baciccio.

TOMB OF CAIUS POBLICIUS BIBULUS.

The family of the Poblicii was plebeian, and was divided into two branches one bearing the surname of Malleolus, the other of Bibulus; to a member of the latter branch this tomb was erected. The inscription still existing informs us, that by a senatus consultum, and a decree of the people, a place was assigned to Caius Poblicius Bibulus, the son of Lucius, edile of the people, in order to erect a sepulchral monument to himself and his posterity, in consideration of his honour and valour.

C. POBLICIO L. F. BIBVLO . AED. PL. HONORIS
VIRTVTISQVE CAVSSA SENATVS
CONSVLTO POPVLIQVE IVSSV LOCVS
MONVMENTO . QVO . IPSE POSTEREIQVE
EIVS . INFERRENTVR PVBLICE . DATVS . EST.

The period of the plebeian edility of Bibulus is not precisely known but it is conjectured, from the style of the monument and the orthography of the inscription, that he lived in the time of Cæsar. This tomb was outside the walls of Servius Tullius but was enclosed within the walls erected by Aurelian in 274, and by Honorius in 402. The western front which still remains was adorned with four doric pilasters, with the statue of Bibulus in the centre. Towards the south front are remains of the ornamented architrave and friese. In consequence of the elevation of the soil the sepulchral chamber is now fifteen feet under ground, and serves as a cellar to the house built on the ruins of this monument.

GUIDE OF ROME

SECOND DAY

FROM THE CAPITOL TO THE LATERAN.

THE CAPITOL.

This celebrated hill was thus named by Tarquinius Priscus; in digging the earth in order to lay the foundations of the temple of Jupiter, a head (caput) was found on the spot which circumstance the augur considered as a presage that the city would become the capital of the world.

This hill was previously named Saturnius, from the town built here by Saturn, and Tarpeius after the death of Tarpeia, the daughter of the commander to whom Romulus had entrusted its defence against the attacks of the Sabines.

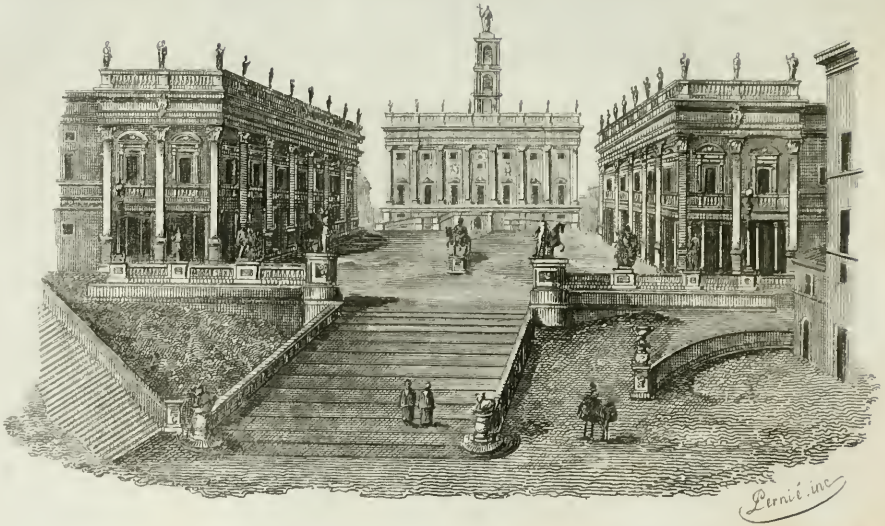
Its form is an irregular ellipsis, sloping at each extremity to the west; the two elevations at the extremities were known by the ancients under the name of Capitolium and arx, on account of the temple of Jupiter Capitolinus, situated to the north, and of the citadel to the west; the space between them was named intermontium. The height of this hill above the level of the sea is 150 feet and the circumference 4400.

In ancient times it was enclosed on all sides, being accessible only from the forum by the « Clivus sacer or asyli», the « Clivus capitolinus » and the «Centum gradus rupis Tarpeiæ». By the first access those who obtained the the honours of a triumph, ascended to the temple; its

direction followed the line of the *cordonata* which now leads to the arch of Severus. The clivus Capitolinus formed two branches, one leading from the forum to the arch of Tiberius situated on the spot where the hospital named the Consolazione now stands, the pavement of the other remains near the column of Phocas; the two branches unite behind the temple of Fortune under a modern house; they followed the direction of the intermontium passing under the entrance of the tabularium, and the tower bearing the arms of Boniface IX. The third ascent led to the citadel near the Tarpeian rock.

The citadel or arx was enclosed with walls and towers even on the side of the intermontium. These walls were of large blocks of volcanic stone or grey tuffo a specimen of which is still visible in a gallery under the Caffarelli palace. Within the arx were the houses or rather cottages of Romulus, of Tatius, of Manlius, the temple of Jupiter Feretrius built by Romulus to receive the spoils of the victory which he gained over Acron, chief of the Cerumnians, and many other temples and altars or which account it was also named «Ara sacrorum».

On the north side of the intermontium was the asylum established by Romulus in order to encrease the population of his city; on the south were the tabularium, the athenæum and capitoline library. The tabularium derived its name from the bronze table deposited in it, on which were inscribed the senatus consulti, the decrees of the people, the treaties of peace, of alliance and other public documents. It was built by Catulus, the successor of Sylla in the dictature, 84 years before the christian era; was burnt in the contest between the soldiers of Vitellius and Vespasian, and was rebuilt by the latter who collected, in 3000 bronze tables, the acts which had been scattered over the whole empire.



THE CAPITOL

Some remains of the portico of this edifice are still existing towards the forum; they are of the doric order in peperino, with the capitals in travertine.

On the summit of the hill overlooking the Corso, where the church of Araceli now stands, was the celebrated temple of Jupiter Capitolinus built by Tarquin the Proud in fulfilment of the vow made by Tarquinius Priscus, after the last Sabine war. Having been destroyed three times by fire it was rebuilt by Sylla, Vespasian and Domitian. Under Sylla its dimensions were, according to Dionisius of Halicarnassus in Roman feet circumference 770, length 200, breadth 185. The front having a triple row of columns, (which was double on the sides) faced the south. The cella was divided into three naves with ediculæ or chapels; of those on the sides, one was dedicated to Juno, the other to Minerva, and the third in the centre to Jupiter. It was in front of this temple that the generals to whom triumphal honours hed been decreed, sacrificed for the victories which they had obtained, and in the court named the area capitolina enclosed with porticoes they partook of a banquet after the sacrifice.

This temple was entire under Honorius; Stilicon stript it of part of its ornaments; Genseric in 445 carried away the gilt bronzes which formed its covering; in the VIII century it was falling into ruins, and in the XI had altogether disappeared.

MODERN CAPITOL.

This edifice contains numerous objects of art, which render it a spot of the highest interest. The modern embellishments are works of Paul III who raised the two lateral buildings on the designs of Michael Angelo, renewed the front of the senatorial palace, opened the street to the north west, and built the steps of the ascent.

At the foot of the balustrades are two egyptian lions, of black granite, found near the church of S. Stefano; on the top, are two colossal statues of Castor and Pollux, in pentelic marble, found near the Jews' synagogue; two marble trophies, called the trophies of Marius, though the style of sculpture resembles that of the early times of Septimius Severus; two statues of Constantine Augustus and of Constantine Cæsar found in the thermæ of Constantine on the Quirinal; two columns, the one on the right of the ascent is an ancient mile-stone indicating the first mile of the Appian way where it was found in 1584; the column on the left is modern; the ball, however, is ancient, and as it was found at the base of Trajan's column it is supposed that it once contained the ashes of that emperor.

In the centre of the square is the equestrian statue of Marcus Aurelius, found near S. John Lateran's and placed on this spot by Paul III under the direction of Michael Angelo. This is the only bronze equestrian statue remaining of all those which adorned ancient Rome.

SENATORIAL PALACE.

On the ruins of the tabularium Boniface IX built a palace in 1380 for the residence of the senators. Paul III ornamented it with corinthian pilasters under the direction of Michael Angelo. At the fountain placed here by Sixtus V are three antique statues, one represents Minerva the drapery of which is of porphyry, found near Cora; and the two others the Nile and the Tiber in parian marble, found in the temple of Serapis on the Quirinal.

The large hall leads to the tower of the Capitol raised under Gregory XIII by Longhi, a situation offering the most extensive views of Rome and its environs.

MUSEUM.

In the court is a colossal statue of the Ocean formerly stationed near the arch of Severus, with two satyrs, and two sarcophagi, of inferior style but interesting as connected with ancient customs; on one is represented a double chase with arms and nets; on the walls are inscriptions in memory of several pretorian soldiers.

PORTICO.

To the left of the entrance are a colossal statue of Minerva, a head of Cybele from the villa Adriana, and a fragment of a statue of a captive king in violet marble.

On the right of the entrance are a statue of Diana of beautiful drapery; a colossal statue of Diana, a Jupiter, an Adrian offering sacrifice, and a remnant of a statue of Ceres in porphyry remarkable for the elegance of the drapery.

HALL OF INSCRIPTIONS.

Around the walls are 122 imperial and consular inscriptions, offering a chronological series from Tiberius to Theodosius. In the centre is a square altar of ancient greek style, on which are represented the labours of Hercules.

HALL OF THE URN.

Thus named from a large sarcophagus in white marble covered with bas-reliefs relating the most remarkable incidents in the life of Achilles; in the front is represented his quarrel with Agamemnon on account of Briseis, on the sides his departure from Scyros, and vengeance for the death of Patroclus, behind is Priam sup-

plicating for the body of Hector. The remaining objects of interest in this room are a mosaic found at Antium; a Palmyrean monument erected to Agliobolus and Malachelus as is ascertained by the inscription in Greek and Palmyrean; a bas relief of a priest of Cybele, and a small statue of Pluto and Cerberus.

On the walls of the stair case are fragments of the ancient plan of Rome found in the ruins of the temple of Remus on the sacred way. We may notice particularly the site of the baths of Sura, the porticoes of Octavia, and Hercules, buildings in the Forum viz: the Emilia and Julia basilicks, the græcostasis, a part of the imperial palace, the amphitheatre, theatre of Pompey, and part of the thermæ of Titus.

HALL OF THE VASE.

The large marble vase formerly in the centre was found near the tomb of Cecilia Metella and is placed on an antique altar having figures of the twelve divinities with their several attributes; another vase in bronze found in the sea near Antium was a present from king Mithridates Eupator to the gymnasium of the eupatorists. On the two sarcophagi are sculptured in bas relief the formation and destruction of man according to the Neo-Platonic system and the fable of Diana and Endymion. We may notice also the bas relief of the Iliac table which relates several events of the Iliad, a tripod, and two statues of the Ephesian Diana. The mosaic representing doves is an imitation of the celebrated work of Sosus, mentioned by Pliny and then existing at Pergamus in Asia Minor, it was found in the Villa Adriana at Tivoli.

GALLERY.

Opposite to the great stair case are the busts of Marcus Aurelius, and Septimius Severus found at Antium in the ruins of the imperial villa, and in the gallery those of Cato the censor, Scipio Africanus, Phocion, Adrian, Caligula, Caracalla, Marcus Aurelius, and Domitius Ænobarbus. The inscriptions on the walls were found in the columbarium or sepulchral chamber of the slaves and freedmen of Livia, on the Appian way; the statue of a woman in a state of intoxication on the Nomentana. On a vase of a curious form is figured a Bacchanalian scene, and on a sarcophagus the rape of Proserpine.

HALL OF THE EMPERORS.

On the walls are several interesting bas reliefs: the hunt of the calydonian boar by Meleager; a sleeping Endymion, considered as a master piece of antique sculpture; Hylas carried away by the Nymphs.

In the middle of this room in the seated statue of Agrippina, wife of Germanicus, but in the opinion of some, of an unknown Roman lady. The busts of the emperors empresses and Cæsars are placed in chronological order.

The series commences with that of Julius Cæsar: we shall notice particularly those of Marcellus, the nephew of Augustus, Tiberius, his brother Drusus and Germanicus, Caligula, Messalina, Nero, Poppæa his wife, Otho, Vitellius, Julia daughter of Titus, Plotina wife of Trajan, Adrian, Sabina his wife, and Ælius Cæsar his son by adoption, the latter a bust in high preservation, and very rare. The remainder are Annius Verus, found near Civita Lavinia; Commodus, his wife Crispina, Didius Julian,

Pescennius Niger, Septimius Severus, Decius and Julian surnamed the Apostate.

HALL OF THE PHILOSOPHERS.

A collection of portraits of literary and philosophic personages of antiquity collected here has given it this denomination. The most interesting bas reliefs are those of Hector conveyed to the funeral pile, accompanied by Hecuba and Andromache in tears; a sacrifice to Hygeia, in rosso antico, and fragment of a Bacchanalian bearing the name of the sculptor Callimachus.

Among these busts, which have been identified, are the following: Diogenes, Demosthenes, three of Euripides, four of Homer, two of Sophocles, Thucydides, Julian, Archimedes and Sappho.

SALOON.

The two columns of giallo antico 12 1/2 feet in height were found near the tomb of Cecilia Metella; the two Victories, supporting the arms of Clement XII, at the arch of Marcus Aurelius, in the Corso. A Jupiter and an Esculapius in nero antico at Antium; the two Centaurs, in the Villa Adriana; an infant Hercules, on the Aventine; this statue is placed on a rectangular altar, the bas reliefs of which allude to the Theogony of Hesiod; Rhea in the pains of labor, the same goddess offering a stone to Saturn instead of her son Jupiter, Jupiter nourished by the goat Amalthea, and the Corybantes drowning his cries by the clash of arms: Jupiter raised to the throne in the midst of the divinities.

The most remarkable statues are two Amazons, Mars and Venus, a Minerva, a Pythian Apollo, a colossal bust of Trajan with the civic crown, a gilt bronze statue of

Hercules holding in one hand a club, in the other the apples of the garden of the Hesperides; an animated old woman supposed to be Hecuba; a colossal bust of Antoninus Pius, and an Harpocrates, found at the Villa Adriana.

HALL OF THE FAUN.

In the middle of this room is the beautiful Faun in rosso antico, found at the Villa Adriana, and fixed to the wall is the bronze inscription containing a part of the original senatus consultum granting the imperial dignity to Vespasian.

We next observe on a sarcophagus the fable of Diana and Endymion; an altar dedicated to Isis; a child playing with a mask of Silenus, the most perfect statue of a child handed down to us from antiquity; a Cupid breaking his bow; a child playing with a swan; this is a copy of a work in bronze, executed by the carthaginian Boethius, and praised by Pliny; a large sarcophagus in fine preservation representing the battle of Theseus and the Athenians against the Amazons; the bas reliefs which represent the vanquished Amazons are full of expression.

HALL OF THE GLADIATOR.

The celebrated statue of a man mortally wounded, called the dying gladiator, is the chief ornament of this room; his costume however would indicate that he is a Gaul, and the statue probably formed part of a group representing the Gallic incursion into Greece.

The other fine statues are Zeno, a Greek philosopher, the Faun of Praxiteles found at the Villa Adriana, Antinous admirably designed and executed, a Flora with beautiful drapery. The bust of Brutus; the Juno of a grand style, a head of Alexander the great, an Ariadne

crowned with ivy: the statue of a female whose features express grief, bearing a covered vase with offerings, supposed by some to be Isis, or a Pandora, but more probably Electra carrying funeral offerings to the tomb of her father. A statue of Apollo, holding the lyre, with a griffin at his feet, found near the sulphureous waters on the road to Tivoli.

CABINET.

Some objects of interest in the history of the arts are here united, but are not exposed to public view. The Venus of the Capitol, is admirably executed; the group of Cupid and Psyche was found on the Aventine.

S. MARIA D'ARACOELI.

This church was built in the XI century, on the site of the temple of Jupiter. Till the year 1252 it was a Benedictine abbey. It was given to the Franciscan friars by Innocent IV.

It is divided into three naves by 22 columns of egyptian granite of different dimensions; on the third near the principal entrance is the inscription CVBICVLO AVGVSTORVM; these columns probably belonged to the imperial palace. The cieling was gilded under Pius V.

In the first chapel on the right dedicated to S. Bernardino di Siena, are some frescoes ranked amongst the best works of Pinturicchio. In the chapel of S. Matthew this apostle and the principal incidents of his life were painted by Muziano. In that of S. Francis is a painting by Trevisani, and over the high altar a very ancient image of the Virgin; some paintings by Niccola di Pesaro decorate the chapels of S. Paul, of the Madonna, and of S. Anthony.

In the choir is a fine painting of the school of Raphael, which represents the Blessed Virgin with S. John Baptist and S. Elisabeth, and is supposed to be by Giulio Romano.

PALACE OF THE CONSERVATORI.

Under the portico on the right is a statue of Julius Cæsar considered to be the only authenticated portrait known of that celebrated man; on the left is that of Augustus with a prow at his feet allusive to the victory of Actium. Around the court are several antique fragments; on the left a colossal head of Domitian, the sepulchral urn of Agrippina wife of Germanicus, the fragments of two porphyry columns, a bronze head and arm said to have belonged to the colossal statue of Commodus. Two statues of Dacian kings with Rome triumphant in the centre; a group of a lion attacking a horse found in the stream Almo, and a large pedestal which once supported a statue of Adrian.

HALL OF THE BUSTS.

Pius VII transferred to this place the busts, previously in the Pantheon, of men illustrious in the sciences, letters and arts.

The principal regulations of this establishment are, that it is destined to perpetuate the memory of celebrated Italians; and that the busts of those only who have been acknowledged to have possessed a genius of the highest order can be admitted.

In the first room are the portraits of celebrated foreigners who resided in Italy, Poussin, Mengs', Winkelman, Angelica Kauffman and Suée director of the French academy at Rome.

In the second the portraits of celebrated italian artists of the XIII, XIV and XV centuries executed at the expense of Canova: the florentine Brunelleschi, Nicolò Pisano the sculptor and architect; Giotto, Orcagna, both distinguished in painting, sculpture and architecture; the florentine painters Masaccio, Giovanni di Fiesole, Ghiberti and the sculptor Donatello.

The third room contains the portraits of Pius VII and of Raphael, the former by Canova, who at his own expense raised busts executed by sundry artists of his day to the following celebrated men of the XVI century: Titian, Leonardo da Vinci, Michael Angelo Buonarotti, Palladio, frà Bartolomeo di S. Marco, Mantegna, Signorelli, Pietro Perugino, Andrea del Sarto, Marc Antonio Raimondi, the bolognese engraver, Coreggio, Paul Veronese, and the architects Bramante and Sanmicheli.

The fourth room contains the busts of artists who flourished in the XVI, XVII and XVIII centuries: Annibale Caracci by Naldini; Canova presented also the Francesco Marchi a military architect of Bologna, the Giulio Romano, Polydoro di Caravaggio, the Sebastian del Piombo, Ghirlandaio, Nanni di Udine, and Domenichino.

In the fifth room we find the busts of the engraver Pickler; of the engineer Rapini, of Pietro di Cortona, and of Piranesi di Majano a celebrated engraver and architect.

The sixth contains the busts of literary characters: Trissino, Metastasio, Annibal Caro, Bodoni, Venuti, Aldus Manuccius, Morgagni, Verri, Bartoli and Beccaria, presented by their friends or relatives.

At the expense and under the direction of Canova the following have also been placed here: Dante and Torquato Tasso, the work of d'Este; Alfieri, Petrarca and Ariosto, by Finelli; Goldoni, Christopher Columbus, Galileo, Muratori and Morgagni, by Tadolini; Tiraboschi, the author of the literary history of Italy.

The seventh room is occupied by the sepulchral monument of Canova decreed by Leo the XII, and executed by Fabris.

The last room is dedicated to the professors of music who acquired celebrity in their day. Cimarosa, whose bust executed by Canova, was presented by cardinal Consalvi; Sacchini, Corelli, and Paesiello of Taranto.

STAIR CASE.

Below the first flight of steps, on the left, is an inscription in honour of Caius Duilius who gained the first naval victory over the Carthaginians in the year of Rome 492; this fragment of the time of the emperors was found near the arch of Severus.

On the walls, forming a species of terrace, are four bas reliefs: the first of Marcus Aurelius offering a sacrifice at the temple of Jupiter; the second a triumph of the same emperor, who in the third is represented on horseback, and in the fourth receiving a globe, the symbol of imperial power. The bas relief on the wall on the left represents the sabine Curtius passing the marsh during the combat between Romulus and Tatius.

HALLS OF THE CONSERVATORI.

The cavalier d'Arpino painted in the first saloon several facts of early Roman history: Romulus and Remus found at the foot of the Palatine; Romulus tracing the circuit of the new city; the rape of the Sabine women, Numa offering a sacrifice, the battles between the Romans and Veians, the Horatii and Curiatii.

Other subjects of Roman history, painted by Laureti, decorate the first antechamber; Mutius Scævola burning his hand in presence of Porsenna; Brutus condemning his

two sons; Horatius Cocles on the Sublician bridge; the battle of the lake Regillus.

There are also statues in this room of Marc Antonio Colonna who gained the battle of Lepanto, of Tommaso Rospigliosi, Francesco Aldobrandini, Alexander Farnese who commanded in Flanders, and of Carlo Barberini, the brother of Urban VII.

In the second antechamber is a friese by Daniel di Volterra representing the triumph of Marius after the defeat of the Cimbri; and in the centre the wolf with Romulus and Remus; this is not the original wolf of the Capitol struck by lightning, previously to the conspiracy of Catiline, as Cicero relates, but the one mentioned by Pliny and Dionysius of Halicarnassus dedicated in the year of Rome 458 and found near the site of the Ruminal fig-tree at the base of the Palatine in the XV century.

A fine statue of a shepherd boy taking a thorn from his foot; busts of Junius Brutus, the first Roman consul, of Proserpine, Diana, Julius Cæsar, and Adrian.

In the third antechamber we observe several marble fragments on which are engraved the celebrated consular «fasti» down to Augustus, and over the entrance door a fine bas-relief head of Mithridates, king of Pontus.

In the audience room are a friese representing different Olympic games; busts of Scipio Africanus, Philip of Macedon, Appius Claudius in rosso antico, a striking likeness in bronze of Michael Angelo done by himself, a head of Medusa by Bernini, and a picture of the holy family by Giulio Romano.

In the following room Annibal Caracci painted the exploits of Scipio Africanus; the tapestry on the walls with subjects taken from Roman history, was made at S. Michele, in Rome. In the four corners are the busts of Sappho, Ariadne, Poppea and Socrates.

The last room is remarkable as possessing sundry frescoes of Pietro Perugino relative to the wars between the Romans and Carthaginians; in the chapel are a Madonna of Pinturicchio and the Evangelists of Caravaggio.

GALLERY OF PAINTINGS.

The description commences on the left of the entrance. The first picture is the portrait of a female by Giorgione; a Madonna and saints of the Venetian school being a copy of Paul Veronese. The apparition of angels to the shepherds by Bassano; the sacrifice of Iphigenia by Pietro di Cortona; a portrait by Bronzino; a S. Lucia, one of the best works of the author; a Madonna in glory; the espousals of S. Catherine, and a holy Family with S. Jerome all four by Benvenuto Garofalo. Vanity by Titian; a S. Jerome and a portrait of himself, by Guido; a portrait by Velasquez, admirably coloured; the coronation of S. Catherine by Garofalo, two adoration of the Magi by Scarsellino; a landscape with the martyrdom of S. Sebastian by Domenichino; an Orpheus playing on the lyre by Poussin, and a man caressing a dog by Palma Vecchio, are the principal paintings on this side of the room.

Opposite and particularly worthy of notice is the departure of Agar and Ismael, a fine work of Mola's; a charity by Annibal Caracci who also painted the S. Cecilia and a Madonna with S. Francis, the celebrated sybilla persica of Guercino, the Madonna by Albano a fine composition, a Magdalen by Tintoretto: a sketch by Agostino Caracci of the celebrated communion of S. Jerome at Bologna, a holy Family by Schidoni, and the espousals in the ancient Ferrarese style.

On the third wall are a Christ disputing with the doctors, a fine composition by Valentin; the Cumean sybil of Domenichino, Herminia and the shepherd of

Lanfranc, the separation of Jacob and Esau by del Garbo, a Magdalen of Guido, Flora on a triumphal car by Poussin: a view of Grottaferrata by Vanvitelli, a S. John Baptist by Guercino, Cupid and Psyche, by Luti: a landscape and Magdalen by Caracci, the Magdalen of Albano: the triumph of Bacchus by Pietro di Cortona, a S. Cecilia of Romanelli.

On the fourth wall we observe a portrait by Dossi of Ferrara: another by Domenichino, a chiaro-scuro of Polydore Caravaggio, a sketch of a soul in bliss by Guido, B. Virgin and S. Anne with angels by Paul Veronese: a Romulus and Remus nourished by the wolf by Rubens, a portrait by Giorgone, Rachel, Lea and Laban by Ferri, Circe presenting the beverage to Ulysses by Sirani, a portrait by Giorgione, the dispute of S. Catherine by Vasari, a Madonna by Francia, a portrait by Bronzino, a chiaro-scuro representing Meleager by Polydore Caravaggio, and the coronation of the Madonna with S. John, by an author not known.

SECOND ROOM.

On the wall to the left of the entrance ane the descent of the holy ghost and the ascension by Paul Veronese, an adoration and the Madonna in glory by Garofalo, two landscapes by Claude, a flemish piece by Breughel, sundry views of Rome by Vanvitelli, a Cupid of Tintoretto, two sketches and an Europa by Guido: a battle by Borgognone, and a splendid representation of our Saviour and the adulterous woman by Titian.

These are followed by a defeat of Darius at Arbellæ, by Pietro di Cortona, a portrait by Titian, the Polyphemus of Guido, a Judith by Giulio Romano, a holy Family of Andrea Sacchi, the journey into Egypt by Scarsellino, a S. John Baptist by Parmigiano, a S. Francis of Annibal Caracci, a Claude, a fine Garofalo, representing

the Madonna, child and S. John, and the judgment of Solomon by Bassano. On the second wall is the celebrated S. Petronilla of Guercino a copy of which in mosaic is in S. Peter's; on the left of this classic picture is an allegory, on the right a Magdalen of the school of Guercino.

On the third wall are the baptism of our Saviour by Titian; a S. Francis, a holy Family, and a fine S. Sebastian by Ludovico Caracci, a gipsy and a young man by Caravaggio, a Madonna and child by Perugino, a S. Matthew of Guercino, a S. Bernard by Bellini, and a soldier reposing by Salvator Rosa.

The principal pictures that follow are a flagellation by Tintoretto, an old man by Bassano, a Cleopatra in the the presence of Augustus, and a S. John Baptist by Guercino, the baptism of Christ by Tintoretto, Jesus driving the money changers out of the temple, a fine S. Sebastian of Guido, the conversion of S. Paul, and Christ fulminating vice by Scarsellino, a fine painting of S. Barbara by some attributed to Annibal Caracci, by others to Domenichino, a S. Sebastian by Garofalo, a holy Family by Parmigiano, the queen of Saba by Allegrini, a S. Christopher with our Saviour by Tintoretto, a S. Cecilia of Ludovico Caracci, and a sketch of Cleopatra by Guido.

On the fourth wall are two philosophers by «il Cabrese», a Bersabea of Palma, the Grace by Palma the younger, Nathan and Saul by Mola, Jesus at the house of the Pharisee by Bassano, a Magdalen in prayer and the rape of Europa both by Paul Veronese.

Behind this edifice was the acropolis or fortress of Rome, and the Tarpeian rock a part of which is visible from the «piazza della Consolazione». It still preserves a certain height, but it should be borne in mind that the soil is raised about 40 feet above its ancient level, and that the falls of earth from the top have also tended to diminish its primitive height. Those who were declared

guilty of treason to their country were hurled headlong from this rock; such was the fate of Manlius.

From the Capitol two streets lead to the forum: that to the left passes by the substructions of the tabularium. Under the church dedicated to S. Joseph is

THE MAMMERTINE PRISON.

Built under Ancus Martius, and described by Varro: the chamber still existing is covered with rectangular slabs of volcanic stone called reddish tuffo: its form is that of a trapezium 24 feet long, 18 wide, and 13 high. Towards the north-west are traces of a window which shed here its feeble light. No trace of an ancient door being visible it is conjectured that criminals were lowered into the prison through the aperture covered with an iron grating. The eastern front is well preserved, and on blocks of travertine are the names of the consuls Rufinus and Nerva who restored it. From the steps leading to the prison named «Scalæ Gemoniæ» the bodies of those put to death in the prison were dragged through the forum and thrown into the Tiber from the Sublician bridge.

These executions took place in the inferior or Tullian prison thus named from Servius Tullius. It was cut in the rock about twelve feet under the level of ancient Rome. We learn from history that many celebrated personages of antiquity died in this prison. Jugurtha of starvation; Lentulus, Cethegus, Statilius, Gabinius, and other accomplices of Catilina, by strangulation: Sejanus by order of Tiberius, and Simon, son of Joras, chief of the Jews by that of Titus. It is supposed that after having adorned the triumphal pomp the captive chiefs were confined in the Tullian prison till sent to the places assigned as their residence. Syphax finished his days at Tivoli; Perseus king of Macedon at Alba Fucensis.

TEMPLE OF IUPITER TONANS

TEMPLE OF IUPITER STATOR

The celebrity of this prison is encreased by the pious tradition that the apostles SS. Peter and Paul were confined in it under Nero, and a spring of water, said to have been used at the baptism of Processus and Martinian, the keepers of the prison, who afterwards suffered martyrdom, is still visible. Over the prison is the

CHURCH OF S. GIUSEPPE.

Built in 1598. The picture over the high altar representing the marriage of the Madonna is by Benedetto Bramante; the birth of Christ on the left altar is by Carlo Maratta: the death of S. Joseph by Romanelli. The three isolated columns near this church belong to the

TEMPLE OF JUPITER TONANS.

Raised by Augustus on his return from the war in Spain where one of his slaves who carried a light during a journey by night was struck dead by lightning. This temple having suffered, probably during the fire which consumed the Athenæum and other buildings in this direction, was restored by the emperors Severus and Caracalla. In comparing those parts of the cornice deposited in the portico of the tabularium with those of the temple of Concord, two periods of roman architecture are easily distinguished: that of Augustus and that of Severus, of the perfection and of the decline of the art. Of this monument there remain only three fluted corinthian columns, 4 feet 2 inches in diameter. The entablature is remarkable for the different instruments used in the sacrifices, sculptured in bas relief on the friese.

The ancient pavement of polygonal basaltic blocks at the base of this temple formed a part of the clivus Capitolinus, one of the roads that led to the Capitol.

TEMPLE OF FORTUNE.

It was hitherto generally supposed that the eight columns, near the temple of Jupiter Tonans, were remains of the celebrated temple of Concord in which the senate occasionally assembled, but although situated between the Capitol and Forum, the front of the temple of Concord was turned to the Forum according to Plutarch, and Dio asserts that it was in the immediate vicinity of the Mammertine prison. These columns formed part of the temple of Fortune built under Maxentius, and rebuilt by the senate. They are all of different diameters, of the jonic order, and of egyptian granite: some are 12 feet in circumference, and 40 in height comprizing the basis and capital. The friese is ornamented internally with foliage and arabesques belonging in part to the primitive temple and of the fine period of Roman architecture, but the others are evidently of the IV century.

Several chambers of a brick construction as used under Adrian have been recently discovered near this temple, the columns and capitals being profusely adorned with trophies and victories appear to be of the time of Septimius Severus. An inscription on an entablature of the portico indicates that in these chambers were the statues of the twelve divinities called Consentes whose names have been preserved by Ennius in the following order: Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars, Mercury, Jupiter, Neptune, Vulcan, Apollo: and that these statues were restored by Pretextat, prefect of Rome in the year 368 of the christian era.

On the right of the temple of Jupiter Tonans are the remains of the

FORUM ROMANUM

TEMPLE OF CONCORD.

This edifice, so interesting in Roman history and in the topography of the ancient city, was discovered under a mass of marble fragments of excellent workmanship. Three votive inscriptions, one highly preserved, have determined its position and agree with the testimony of ancient writers.

Some vestiges of the cella with fragments of *giallo antico*, *africano*, and violet marble are now the only remains. It appears by these fragments that the interior columns, the base of which was highly finished and of the style of those found at the thermæ of Titus, were of giallo antico and violet marble. An inscription preserves the name of M. Antonius Geminus, prefect of the military treasure, who dedicated the temple, which seems to have been destroyed by fire before the VIII century.

ROMAN FORUM.

The celebrity of this spot, the most classic of ancient Rome, has induced antiquarians to trace its limits and assign to each edifice its peculiar locality. The system of Nardini, founded on the authority of the classics, has been in a great measure verified by the discoveries made till the present day.

The Romans having under Romulus and Tatius occupied the Palatine, and the Sabines the Capitoline, hill, they had no other means of communication than by the kind of isthmus which, commencing at the Tarpeian rock joined the Palatine towards its northern angle. According to Dionisius of Halicarnassus this valley was then covered with woods and marshes, and had a slope towards the east and west which was most sensible from the spot now

occupied by the granary near the column of Phocas to the arch of Severus and the forum of Nerva. The springs which from the declivities of the Quirinal, Viminal and Esquiline fell into the valley on one side and from the Aventine Capitoline and Palatine into that on the other side, formed marshes which, in the latter case being united with the overflowings of the river became a lake, called the Velabrum. By a passage in Varro it is ascertained that in his time, prior to the dictatorship of Cæsar, the extent of the forum was of seven jugera, and each of these jugera containing a surface of 240 roman feet long and 220 wide the sides presented a superficies of 201,600 square feet, or an extension of 550 feet long and 366 wide, the city itself being then only one mile in circuit. It was enlarged towards the east successively under Cæsar and Augustus.

By the excavations made of late it appears that the Forum existed till the XI century and was totally destroyed in 1080, when Robert Guiscard set fire to this part of the city. It was afterwards used as a place for depositing rubbish which in the course of time accumulated to the height of 24 feet. It afterwards became a market for oxen and hence is derived its appellation of *Campo Vaccino*.

EDIFICES OF THE FORUM.

The forum of Rome like all those of the italian cities, was, according to Vitruvius, of an oblong form: in order to render it regular a portico of two stories was erected with chambers above and shops (tabernæ) on the ground floor. Around it many buildings for different uses were raised which on the authority of ancient writers, and fragments of the ancient plan of Rome preserved in the Capitol, were disposed in the following order.

In the centre of the southern side were the curia or senate house; on the right of this building the comi-

tium or place destined for the popular assemblies or public pleadings; the græcostatis, or hall for the reception of foreign ambassadors: and the Fabian arch, raised by Fabius conqueror of the Allobrogi. On the left were the temple of Castor and Pollux, the lake of Juturna, and temple of Vesta.

The western side was occupied by the temple of Julius Cæsar, the Julian basilick, and the area of Ops and Saturn. On the north, under the Capitol, were the temple of Saturn, the arch of Tiberius, the temple of Vespasian, and the Schola Xantha.

On the east were the two Emilian basilicks and shops. In the centre of the area were the rostra or tribune whence harangues were addressed to the people, thus named from the beaks of the vessels taken by the Romans from the Antiates; this tribune was opposite to the senate house and surrounded with the statues of Roman ambassadors killed while executing their mission; it was placed under Julius Cæsar near the southern angle of the forum and called «nova rostra», the ancient site preserving the appellation of «vetera». Opposite to the temple of Cæsar was a column of giallo antico erected in his honour. At the foot of the temple of Saturn was a gilt column, milliarum aureum, on which were engraved the distances from Rome to the principal cities of the empire; near the arch of Septimius Severus was the rostral column raised to Caius Duilius to commemorate his victory over the Carthaginians. It is known by the testimony of ancient authors, that several other monuments existed in the forum, such as the Jani, or public porches where commercial men assembled; the column of Mevius, conqueror of the Latins; the equestrian statue of Domitian, but their situation is uncertain.

To the north east of the Forum is

THE ARCH OF SEPTIMIUS SEVERUS.

Raised by the senate and Roman people in the year 205 of the christian era, to commemorate the victories gained by Severus over the Parthians and other eastern nations.

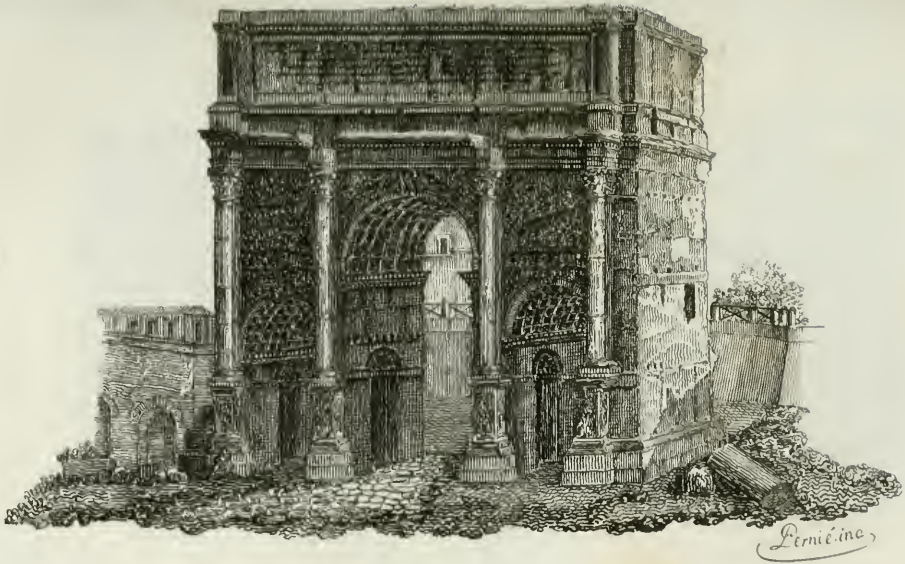
The arch is decorated with eight fluted columns of the composite order, and with bas reliefs representing engagements with the Arabians, Parthians and Adiabenians; on the western side is a stair case leading to the platform on which was placed the statue of the emperor seated between his sons Caracalla and Geta in a triumphal car drawn by six horses abreast.

On the left is the

CHURCH OF S. LUKE.

One of the most ancient in Rome. Alexander IV restored and dedicated it to S. Martina, but Sixtus IV having presented it in 1588 to the academy of painting, it was rebuilt on the designs of Pietro di Cortona, and dedicated to S. Luke. The painting over the right altar, representing the martyrdom of S. Lazarus, is by Baldi; the Assumption by Sebastian Conca; S. Luke painting the B. Virgin is a copy of Raphael by Grammatica. In the subterranean church is a chapel built by Pietro di Cortona.

The academy of the fine arts, called S. Luca, established by Sixtus V is composed of painters, sculptors and architects and holds its sittings in the house adjoining the church. It contains several portraits of celebrated painters; the S. Luke of Raphael in which is inserted his own portrait, two landscapes by Gaspar Poussin, three pictures of Salvator Rosa, and a Christ with the Pharisee by Titian.



ARCH OF SEPTIMIUS SEVERUS

SAPPOLLA OF NEWTON

S. ADRIAN.

The front of this church, built of brick, but formerly covered with stucco, dates from the V century of the christian era. The door, covered with bronze, was taken to S. John Lateran under Alexander VII. When the interior of the church was rebuilt in 1649 a pedestal belonging probably to the Emilian basilic was found; the inscription indicates that Probianus, prefect of the city had raised a statue there.

COLUMN OF PHOCAS.

During the excavations made in 1813 it was discovered by the inscription on the pedestal that this column, with its gilt statue on the top, had been raised in 608 by Smaragdus, the exarch, to the emperor Phocas, in commemoration of the tranquillity he maintained in Italy. The other inscriptions subsequently found are those relative to the «Averrunci» gods, to Minerva Averrunca, Marcus Cispius, the prætor, Lucius and Constantius Cæsar. Three brick pedestals formerly covered with marble supported large columns of red granite.

This column is fluted corinthian, and belonged originally to some edifice of the time of the Antonines. Its diameter is 4 feet 2 inches; the pedestal 10 feet 11 inches in height. It appears from this column that even in the VII century the forum of Cæsar was still one of the most frequented spots in Rome.

GRÆCOSTASIS.

It is ascertained by passages from ancient authors and the plan of Rome at the Capitol, that these fine remains

of ancient architecture belonged to the Græcostasis or building assigned for the reception of foreign ambassadors. The front composed of eight columns faced the temple of Antoninus and Faustina; on the sides were 13 columns of pentelic marble fluted and of the corinthian order. They are 4 1/2 feet in diameter, 45 in height comprising the base and capital. The entablature they support is of the most finished workmanship. The capitals equal in beauty those of the Pantheon, and these ruins may be considered as the best model of the proportions and ornaments of the corinthian order.

CURIA.

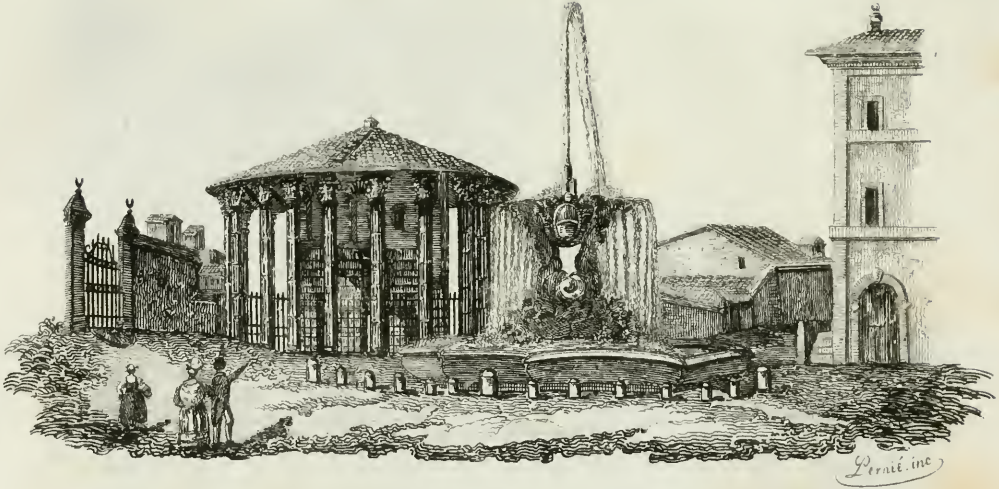
Towards the Velabrum and opposite to the Capitol was the Curia Hostilia, used for the sittings of the senate; it was rebuilt by Augustus and called Curia Julia. The remains of the hall now form part of a carpenter's house near the church of S. Maria Liberatrice. The front which was probably ornamented with a portico and marble columns has disappeared.

TEMPLE OF VESTA.

This little edifice was raised by Adrian I in the VIII century on the ruins of the temple of Vesta in which the Vestal virgins preserved the Palladium and the sacred fire.

In the tribune is a mosaic of the VIII century; the painting over the principal altar is by Zuccari.

On the declivity of the Palatine behind this temple were the Lupercal, a grotto sacred to Pan, and the Ruminal fig-tree under which Romulus and Remus were found by Faustulus.



TEMPLE OF VESTA

TEMPLE OF ANTONINUS AND FAUSTINA

VIA SACRA.

This celebrated way received its name from the sacrifices which accompanied the peace between Romulus and Tatius. It commenced at the Colosseum, passed near the temple of Venus and Rome, the basilic of Constantine, the temple of Romulus and Remus, of Antoninus and Faustina, and entered the forum by the Fabian arch, near which a part branched off towards the temple of Vesta, ended at the Via Nuova which joined the circus following the direction of the street leading at present from the forum to the church of S. Anastasia. The principal branch of the via sacra passed through the forum and finished at the Capitol; but according to Varro, at the citadel called arx sacrorum.

THE TEMPLE OF ANTONINUS AND FAUSTINA.

Was built by the senate in honour of Faustina, the name of her husband Antoninus was added after his death. In front of the cella is a portico of six columns with three on each side of cipollino, the largest known of this kind of marble, being 45 feet high including the base and capital. They support an entablature composed of enormous blocks of white marble. On the friese are bas reliefs of griffins, chandeliers and vases of the best style of sculpture. The walls of the cella built of peperino, or Albano stone, were covered with white marble. In ancient times 21 marble steps led to the interior; at present there are about 16 feet between the base of the portico columns and the level of the via sacra.

TEMPLE OF ROMULUS AND REMUS.

It is ascertained from the ecclesiastical writers that the church of S. Cosimo and Damiano was built on the ancient temple of Romulus and Remus. The cella, now the vestibule of the church, is of a circular form, and on the marble pavement was engraved the plan of Rome, fragments of which are now in the Capitol. The copy of its inscription preserved in a manuscript of the Vatican library proves that this temple was built under Constantine.

The upper part of the temple has been adapted as the vestibule of the church of SS. Cosimo and Damiano, built in 527 by pope Felix III; a bronze door brought from Perugia and two porphyry columns form the entrance; in the ancient church, now under ground is an altar under which repose SS. Cosimo and Damiano.

The two cipollino columns measuring from the base to the capital 31 feet were a part of the portico which belonged to the temple of Remus.

The three large arches near these columns are remains of the

BASILIC OF CONSTANTINE.

Aurelius Victor says, that in the year 311 of the christian era Maxentius raised this edifice which, after his defeat, was consecrated by the senate to Constantine.

The plan of this building is that of a basilic being divided into three naves; the style of the construction and ornaments is identical with that of the thermæ of Diocletian and other edifices of the IV century; in a fragment of the roof which fell in 1828, several medals were found, one in silver of Maxentius. From the XV till the middle of the XVII century these ruins were supposed to have been those of the temple of Peace.

THE MAIN GATE OF THE CASTLE OF CONSTANTINOPLE

ARCH OF TITUS

The length of the building was 300 feet; the width 200 and height 70. The middle nave was supported by eight fluted corinthian columns. The nave to the north is well preserved; a change is visible in the construction the entrance having been originally opposite the Colosseum and the tribune at the head of the great nave; another opening was afterwards made facing the Palatine when the tribune was transferred to the centre of the north nave. Remnants of the giallo antico pavement, of capitals, porphry columns, and entablatures were discovered during the recent excavations.

S. FRANCESCA ROMANA.

This church was built under Paul I, renewed under Leo IV and Paul V when the present front was raised. Before the high altar is the tomb of S. Francesca, covered with precious marble and gilt bronze; on the tomb of Gregory XI, by Olivieri, is a bas relief representing the return of the Popes to Rome after an absence of 72 years at Avignon.

ARCH OF TITUS.

This triumphal arch raised by the senate to Titus, son of Vespasian, after the conquest of Jerusalem, is of pentelic marble, and had, on each side, four half columns of the composite order; two only now remain at each front: they support the entablature and attic.

The bas reliefs under the arch represent Titus on a car drawn by four horses abreast, driven by Rome under the figure of a female, with Victory crowning the emperor who is preceded and followed by his soldiers.

The most interesting part of the triumphal pomp consists of the prisoners, the golden table and sacred vases, the seven branched golden candlestick and other spoils of

the temple of Jerusalem. In the centre is the figure of Titus borne by an eagle in allusion to his apotheosis. On the two front angles are four Victories of a good style of sculpture, and on the friese of the entablature is a representation of the river Jordan indicating the conquest of Judæa, men leading oxen to be sacrificed and soldiers with round shields.

This arch though small and of a single arcade is the finest monument of the kind left us by antiquity.

TEMPLE OF VENUS AND ROME.

The emperor Adrian himself made the designs of this temple and superintended its construction. Dio designates the primitive site as the atrium of the golden house of Nero, at the summit of the via sacra near the amphitheatre. Having suffered from fire it was restored by Maxentius.

This temple was raised in the centre of an oblong enclosure formed by a portico 500 feet long 300 wide with a double row of granite columns each 3 1/2 feet in diameter. It was divided into two parts, with two distinct and separate cellæ, though they formed but one temple, consisting of two rows of columns at each front, and a single row at each side. Its length was 333 feet and width 160; ten columns at each front, 20 at each side, all of Proconesus marble (white with grey veins nearly six feet in diameter, of the corinthian order and fluted as is proved by the fragments that remain. The external walls of the cella were covered with the same quality of marble, 5 1/2 feet in thickness,

The temple had two entrances, one towards the Forum by the steps near the arch of Titus, the other towards the Colosseum by a double stair case the remains of which are still visible from the court; seven steps led to the vestibule and five others to the cella. The interior

of the two cellæ was decorated with porphyry columns 2 feet 2 inches in diameter; the roof was gilt and the inside walls and pavement were covered with giallo antico and serpentine.

PALATINE HILL.

The traditions admitted by ancient writers respecting the name of this celebrated hill are that Evander founded on it a city called Pallantium from his native town in Arcadia, a name changed into Palatium from which is derived Palatinus.

This hill is surrounded by the other hills of Rome; by the Aventine to the west, the Cælian to the south, the Esquiline to the east, the Viminal, Quirinal and Capitoline to the north and north west. Its form is that of a trapezium 6400 feet in circumference; it is 156 feet above the level of the sea and was the cradle of Rome. Romulus had his cottage on the part turned towards the Circus Maximus; Numa near the temple of Vesta; Tullius Hostilius built his house on the summit overlooking the forum, Ancus Martius on the spot where the temple of Venus and Rome was afterwards erected, and Tarquinius Priscus on the slope overlooking the Velabrum.

In latter times it was the residence of the Gracchi, of Crassus, Hortensius, Cicero, Clodius, Mark Antony, Claudius Nero, father of Tiberius, and of Octavius father of Augustus. To this last is due the commencement of the

PALACE OF THE CÆSARS.

His paternal mansion having been destroyed by fire Augustus built a house on the middle of the hill towards the Aventine, adding to it a temple of Apollo, a portico and a library. It was enlarged by Tiberius in the direc-

tion of the Velabrum and by Caligula, who raised a front with porticoes in the forum, and a bridge supported by marble columns in order to unite it with the Capitoline hill.

The whole Palatine was not extensive enough for the improvements made by Nero which occupied the space between this hill, the Esquiline, and the gardens of Mecænas under the «agger». This immense palace contained extensive gardens, woods, ponds, baths and several other buildings. Having been destroyed by fire in the 64th year of our era Nero repaired it with such magnificence that it was called the « domus aurea », or golden house. It would be difficult to form an idea of its magnificence. According to ancient writers it was surrounded with porticoes having not lefs than three thousand columns, and before the vestibule was his colossus in bronze 120 feet high, the work of the celebrated Zenodorus. most of the rooms and halls were adorned with statues columns and precious marbles.

The palace not being finished at the death of Nero, a considerable sum was assigned by Otho for its completion, but owing to the shortness of his reign his orders were not executed. Vespasian and Titus demolished, or destined to other uses, the part on the Esquiline; they built the Colosseum and thermæ; their successors embellished or partially changed the palace on the Palatine. After the translation of the empire it was abandoned, suffered much under Alaric in 410 and Genseric in 455, when the bronze vases, and the sacred utensils of the temple of Jerusalem were taken away. It was however continually restored, served as the residence of the emperor Heraclius in the VII century and existed even in the VIII. At the present day it presents nothing but ruins more or less imposing by their masses. The evergreen oak, laurels, cypresses and other trees add to the picturesque beauty

of these ruins particularly towards the Forum and the Circus Maximus.

ORTI FARNESINI.

These gardens, formed by Paul III of the Farnese family, formerly contained statues bas reliefs and a variety of species of marbles which have been sent to Naples. The most considerable ruins are those of the substructions which supported the external porticoes of the palace, and in the direction of the circus traces exist of the theatre of Caligula. Two chambers known by the appellation of baths of Livia are covered with paintings, and near these are the ruins of the Palatine library and the site of the temple of Apollo.

VILLA PALATINA.

The villa Spada, now villa Mills, is built on the ruins of the house of Augustus. On the ground floor under a portico formed by four granite columns are frescoes of Raphael representing Venus and the Nymphs: they were engraved by Mark Antonio, and on the roof Hercules with other gods and the Muses. Under ground are three chambers well preserved which formed part of the house of Augustus.

In the garden contiguous to the villa are remains of an oblong court, used as an arena for wrestling, and in the centre on the eastern side is a tribune with niches for statues where the games took place in rainy weather. From the roofs of the ancient palace is an extensive view of Rome and of the campagna.

META SUDANS.

We learn from Cassiodorus that this «meta» was constructed under Domitian, and from medals of the Colosseum that it had the form of the boundaries of the circus called «metæ». It derived the appellation of «meta sudans», from the water that issued from it. It was found by recent excavations that the ancient bason was 80 feet in diameter.

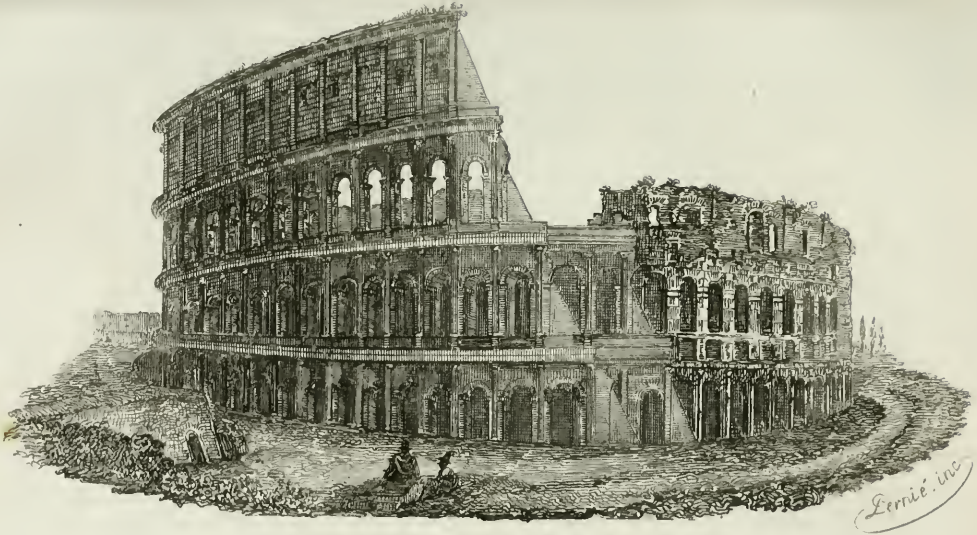
The limits of the ancient quarters of Rome II, III, IV and X united at this spot.

COLOSSUS OF NERO.

When Nero built his golden house he ordered Zenodorus, a celebrated sculptor to execute a colossal statue in bronze of 120 feet in height representing his own portrait under the form of Apollo or of the sun and placed it in the vestibule. Vespasian transferred it to the atrium of the palace which was situated on the spot were Adrian erected the temple of Venus and Rome; twenty four elephants were employed in removing it to its pedestal the remains of which are still visible near the «meta sudans». Commodus substituted his own likeness to that of Nero but after his death that of the sun was replaced. This statue existed till the beginning of the V century when it was destroyed in order to convert the bronze to other purposes.

COLOSSEUM.

The emperor Flavius Vespasianus built this amphitheatre on his return from the war in Judæa, on the spot occupied by ponds in the gardens of Nero and nearly in



COLOSSEUM

the centre of ancient Rome. It was dedicated by Titus, and finished by Domitian.

The games celebrated at its dedication lasted 100 days during which five thousand wild beasts and several thousand gladiators were killed. Nautical games also were given here. These various games were continued till the year 523; from the XI to the XIV century it served as a fortress to the Frangipani and Annibaldi, noble Roman families, to which period may be attributed its ruin. In 1381 it was transformed into an hospital and afterwards furnished materials for building the Cancellaria, the Farnese, the Barberini, the Venetian and other palaces.

The amphitheatre had a triple row of arcades one raised over the other, intermixed with half columns which supported their entablature. Each row consisted of 80 arches with the same number of half columns. The edifice was terminated by a fourth order or attic, with pilasters and windows. The first order of architecture is doric, the second jonic, the third and fourth are corinthian.

The first row of arcades is marked with roman figures as they formed so many entrances which, by means of stair cases, led to the upper porticoes, so that each person might easily find his place, and retire without confusion, at the close of the games. Between the arcades numbered XXXVIII and XXXIX is one of the principal entrances, corresponding with the middle of the length which communicated with a room ornamented with stuccoes; through this the emperor arrived at the podium. The form of this amphitheatre is oval; its height 157 feet, its circumference outside 1641; but to judge of its size it is necessary to ascend the first or second story of the porticoes.

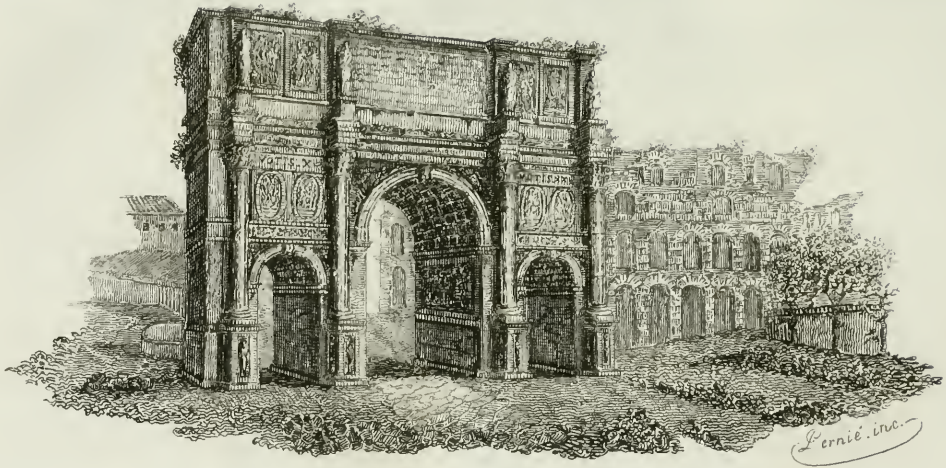
In 1811 and 1812 the walls which closed the arches of the first row were pulled down and the half columns and pillars which were half buried under ground, were thus

uncovered. Under the present level were found parallel walls, some elliptic, some rectilinear, destined to support the arena. Some of these constructions were evidently of the V century, and it appears from inscriptions that this edifice having suffered from earthquakes was restored by Lampadius and Basilius, prefect of Rome in 457 and 485; the arena, the podium, and steps were repaired by the former, the arena and podium by Basilius.

The arena, so called from the sand that covered the ground had one principal entrance to the east, the other to the west, and formed an ellipsis of 285 feet long, 182 wide, and 748 in circumference. It was surrounded by a wall to prevent the beasts from rushing on the spectators; by doors and passages closed with bars of bronze: through these passed the gladiators and animals. On the platform called podium were places destined for the emperor and his family and Vestal virgins. Over the podium began the seats for the spectators, communicating with several doors, called vomitoria; these seats were divided into three rows, named præcinctiones and mœniana; the first, from the arena, had 24 steps; the second 16; the third 10 besides the gallery formed of 80 columns which supported the ceiling; the mœniana were subdivided by little stair cases made in the seats and separated them; the subdivisions were name cunei. On the seats there was room sufficient for 87,000 persons and on the terrace for 20,000. On the outside walls in the cornice of the building were beams covered with bronze to which was attached the velarium or awning that sheltered the spectators from the rays of the sun.

The holes seen in this and in other monuments were originally filled with iron bars that served to join the blocks of stone; they were carried away in the middle ages.

In consequence of the tradition that many christians suffered martyrdom in this arena, where they were



ARCH OF CONSTANTINE

condemned to be devoured by wild beasts, fourteen chapels with the mysteries of the passion of our Saviour were erected in the arena, in the middle of the last century, where the ceremony of the *Via Crucis* takes place on festivals and on fridays two hours before sun-set.

ARCH OF CONSTANTINE.

This arch, erected by the senate and people to Constantine, to commemorate his victories over Maxentius and Licinius, is composed of three arcades, eight corinthian columns, seven in giallo antico, one of white marble and several bas reliefs. The columns, a part of the entablature, the eight square, eight round bas reliefs of the fronts, two large squares of the sides and seven statues of violet marble were taken from the arch of Trajan.

The bas reliefs under the grand arcade appear to belong to an intermediate period between Trajan and Constantine.

The first bas relief on the left fronting the Colosseum alludes to the entrance of Trajan into Rome; the second to the restoration of the Appian way; the third to a distribution of provisions; the fourth to the dethronement of Parthomasiris king of Armenia.

The squares towards the Palatine and Cælian represent the battle against Decebalus, king of Dacia, and the victory gained over him by Trajan.

In the four squares on the other front this emperor is seen proclaiming Parthomaspates king of the Parthians; discovering a conspiracy framed by Decebalus; haranguing his soldiers, and offering the sacrifice called suovetaurile.

The eight round bas reliefs on the small arcades represent alternately hunting parties and sacrifices to Apollo, Mars, Sylvanus and Diana.

The road under this arch is the ancient triumphal way and leads to

THE CHURCH OF S. GREGORIO.

Pope S. Gregory the Great, descended from the ancient and noble family Anicia, possessed a house on this spot; in the year 584, he converted it into a monastery in which he resided previously to his pontificate; he also built here a church in honour of the apostle S. Andrew.

After his death another church was built in honour of the same Pontiff, and in 1633 cardinal Scipio Borghese added the front, the portico, and the steps.

From the terrace adjoining the church are most picturesque views of the Colosseum and of the palace of the Cæsars; on the terrace are three ancient chapels raised by S. Gregory and renewed by cardinal Baronius. The first is dedicated to S. Silvia, mother of the saint, the statue is by Cordieri, a pupil of Bonarotti; the paintings of the roof are by Guido Reni. In the chapel of S. Andrew is a painting over the altar by Pomarancio; on the sides are a SS. Peter and Paul, a S. Andrew revering the cross, by Guido, and the flagellation of the saint, by Domenichino. At the bottom of the third chapel, dedicated to S. Barbara, is a statue of S. Gregory commenced by Michael Angelo and finished by Cordieri. The marble table placed in the middle of this chapel is the same from which S. Gregory distributed food every morning to twelve poor pilgrims.

CÆLIAN HILL.

This hill is larger and more irregular than the others having a circumference of 16100 feet. We learn from Tacitus that it was originally called Querquetulanus being then covered with oak trees; under Romulus or Tatius it

was named Cælius from the Etruscan general Cælius Vibenus who had come to the assistance of the Romans. After the destruction of Albalunga Tullius Hostilius placed here the Albans and enclosed it in the city. Since the devastations committed by Robert Guiscard in 1080 it has not been inhabited.

CHURCH OF SS. GIOVANNI AND PAOLO.

This church was built in the IV century on the site of the house belonging to these two martyrs, who were put to death under Julian. It is decorated with a portico composed of eight granite columns, and in the interior are 28 columns of different kinds of marble. The pavement is a species of mosaic composed of porphyry serpentine and white marble offering one of the finest specimens of the Alexandrine work or opus Alexandrinum so named from Alexander Severus who brought it to perfection. The paintings of the tribune are by Pomarancio, that of the fourth chapel on the right is by Benefial.

In the garden adjoining the church are remains of a building in travertine, supposed to be the vivarium, or enclosure for the beasts destined for the games of the amphitheatre. It has two stories, one under ground, leading to an ancient quarry.

The other remains before the church probably formed part of the «Macellum magnum», or of the great meat and fish market which was on the Cælian. Tradition has preserved to this spot the name of «Pescaria vecchia» or old fish market.

ARCH OF DOLABELLA.

From the inscriptions still existing on the eastern front we learn that this arch was raised in the tenth year of the christian era by the consuls Publius Cornelius Do-

labella, and Caius Junius Silanus (flamen Martialis) a priest of Mars. Hence this arch probably formed the entrance to the Campus martialis on the Cælian, where the equiria, or equestrian games, were celebrated when the Campus Martius was inundated by the overflowings of the Tiber.

It served as a support to the aqueduct of Nero the remains of which extend to the Lateran.

THE CHURCH OF S. MARIA IN DOMNICA.

Was built on the site of the house that belonged to S. Cyriaca a Roman lady; it is called also the Navicella, from a marble boat placed in front of it by Leo X. In the interior are 18 fine granite and two porphyry columns, and the attic has paintings in chiaroscuro by Julio Romano and Pierin del Vaga.

In the space between this church and that of S. Stephen were the Castra peregrina, or barracks of foreign soldiers as was ascertained by several inscriptions found on the spot. They still existed in the IV century and served as a prison to Chodonoomar whom Julian defeated in 359 near Strasburg.

Adjoining this church is the villa Mattei: the two large pedestals covered with inscriptions were dedicated by the soldiers of the V cohort to Caracalla and Maximin: a small egyptian obelisk decorates the grounds.

S. STEFANO ROTONDO.

It has been asserted by some writers that this building was the temple of Faunus, by others of Bacchus, or of Claudius, but when we observe that its columns are of different orders and diameters; that the cross surmounts some of the capitals; that it is known from Anastasius the Librarian that Pope S. Simplicius consecrated this church in 467, it cannot be denied that it is a christian edifice of the V century; it is called S. Stefano Rotondo from its

circular form, it was restored by Nicholas V in 1452 who enclosed its double portico. The interior of this church gives an idea of the magnificence of ancient edifices; its diameter is of 133 feet and it is supported by 58 marble and granite columns, some of which are corinthian and some jonic.

On the walls are paintings by Pomarancio and Tempesta representing the sufferings of christian martyrs under the Jews, Roman emperors, and Vandal kings.

CHURCH OF S. CLEMENT.

The body of this saint, one of the early successors of S. Peter, and that of S. Ignatius bishop of Antioch, repose under the high altar. This church existed in the V century, was restored by several Popes, and Clement XI reduced it to its present state; it is interesting as the only church in Rome that preserves the divisions and principal parts of ancient churches.

We may observe the vestibule before the church in the piazza di S. Clemente where is a small portico formed by four columns, a work of the VIII century; the atrium or court surrounded with porticoes leading to the entrance of the church; in the middle nave is an enclosure in marble with the monogram of John VIII, used as a choir in the primitive churches, having on each side the »ambones» from which the epistle and the gospel were read to the people. The sanctuary was isolated; in this part are seats for the bishop who assisted at the ceremonies. The mosaic of the roof is of the XIII century. The paintings alluding to the crucifixion of Christ and to the martyrdom of S. Catherine, in the left chapel from the entrance are by Masaccio, and though injured and in part destroyed, several of the heads convey a great idea of the merit of that artist. The tomb of cardinal Rovarella is a beautiful work of the XIII century.

GUIDE OF ROME

THIRD DAY

FROM THE LATERAN TO THE QUIRINAL.

PIAZZA OF S. JOHN LATERAN.

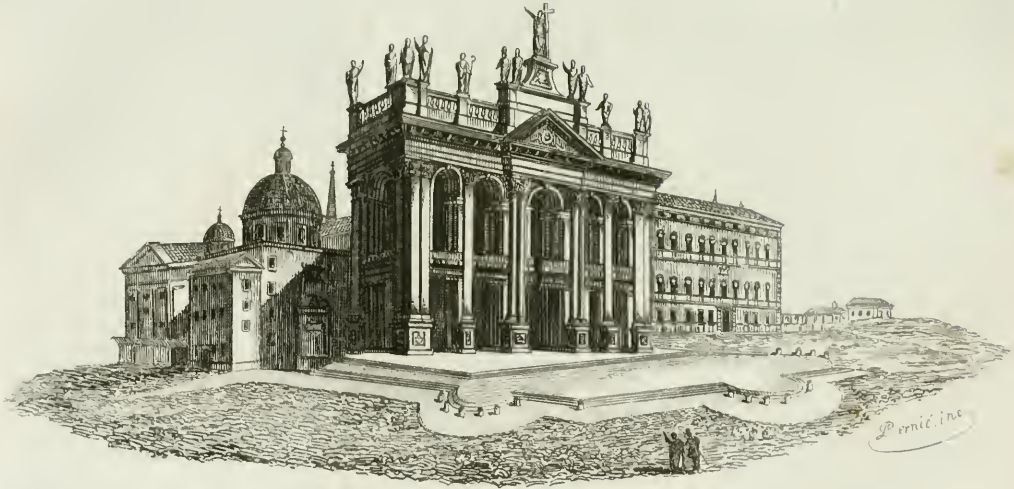
Thus named from Plautius Lateran who resided this in quarter. The palace having been destroyed by fire was rebuilt by Sixtus V according to the designs of Domenico Fontana. The present Pope has restored it.

BABTISTRY OF CONSTANTINE.

This building was raised by Constantine in the Lateran palace when he erected the church, it was restored in the IX century, then by Gregory XIII and in 1640 by Urban VIII. An antique urn of basalt serves as the baptismal font, it is surmounted by a cupola supported by two rows of columns, eight of white marble and eight of porphyry. Above the second row are paintings allusive to S. John Baptist by Andrea Sacchi. In the lateral chapel on the right are two serpentine columns, and a statue of S. John from the original by Donatello.

BASILIC OF S. JOHN LATERAN.

This basilic is the first of Rome and of the catholic world; from Constantine it is called the Constantinian; from the spot on which it is built the Lateran, and having been



ST IOHN LATERAN

dedicated in the VII century to S. John Baptist and to the Evangelist it is also called the basilic of S. John.

The primitive temple lasted ten centuries and together with the palace was destroyed by fire, but was rebuilt under Clement V, Pius IV, and Sixtus V who added the portico. Clement the XII raised the grand front, and decorated it with four large columns and six pilasters to support the entablature, over which is a balustrade with ten colossal statues of saints and that of our Saviour in the middle. Five doors lead into the church; the one walled up is called santa, being opened only in the year of the jubilee.

The interior is divided into five naves; in the middle one are the statues of the XII apostles. The Corsini chapel built by Clement the XII in honour of S. Andrew Corsini one of his ancestors is one of the most magnificent in Rome. Over the altar between two columns of verde antico is a mosaic representing that saint copied from Guido: on the pediment are the figures of Innocence and Penitence; in the bas relief S. Andrew is seen defending the florentine army at the battle of Anghieri. In the large niche, decorated with two porphyry columns is the mausoleum of Clement XII. It is adorned with the superb antique urn of porphyry taken from the portico of the Pantheon, and the bronze statue of this pontiff by Maini who also executed the statue of cardinal Neri-Corsini opposite, and those of a genius and religion.

Around the high altar are four granite columns supporting a gothic tabernable where, amongst other relics, the heads of SS. Peter and Paul are preserved in silver reliquaries.

The altar of the holy Sacrament has a tabernacle ornamented with precious stones placed between two angels of gilt bronze and four verde antico columns. Those in bronze supporting the entablature are 8 feet 7 inches in

circumference, and are supposed to be those formed by Augustus of the spars of the egyptian vessels captured at the battle of Actium.

In the tribune is the altar of our Saviour with mosaics; one of the precious objects preserved in this basilic is the table used at the last supper of Christ. Annexed to the church is a cloister of the XIII century in which Urban VIII collected several monuments of the middle ages.

SCALA SANTA.

When Sixtus V rebuilt the Lateran palace he preserved the chapel and the triclinium of Leo III which had not suffered from fire: he raised a portico according to the designs of Fontana and placed under it the stair case which existed in the palace of Pilate at Jerusalem, on which our Saviour passed several times. Having been thus sanctified, the faithful now ascend it on their knees, and descend by the four lateral stair cases. It consists of 28 marble steps so consumed by friction that it became necessary to cover them with wood.

At the top of the stairs, under the altar of the chapel, is an ancient and highly venerated image of our Saviour, and in four cases made of cypress wood are relics which have given to this chapel the appellation of *Sancta Sanctorum*. In the external niche are preserved the mosaics of the triclinium of S. Leo III.

PORTA S. GIOVANNI.

Substituted by Gregory XIII to the ancient Asinaria gate, thus called from the Asinia family, by which Totila entered Rome.

Two miles from this gate is the ancient via Latina covered with ruins of tombs and other buildings. To one

of these ruins was given the name of temple of Female Fortune celebrated for the filial piety of Coriolanus, but as the distance assigned by Plutarch and Valerius Maximus does not agree with this tradition it is in the farm at Roma Vecchia that this temple must be placed.

BASILIC OF S. CROCE IN GERUSALEMME.

This church, one of the seven basilics of Rome, was built by S. Helen the mother of Constantine and received its appellation from a large portion of the holy cross which that empress had found at Jerusalem and deposited here.

The three naves are separated partly by eight large columns of egyptian granite; the «baldacchino» is supported by four columns of breccia corallina, and under the altar in an antique basaltic urn are the bodies of S. Cesarius and S. Anastasius. On the roof of the tribune are some fine frescoes by Pinturicchio, those in the subterranean chapel of S. Helen are by Pomarancio, and the mosaics are by Baldassare Peruzzi.

Near the church are ruins, now transformed into cellars, formerly supposed to have formed part of the temple of Venus and Cupid in the Variani gardens which belonged to Varianus Marcellus, the father of Heliogabalus. The neighbouring aqueduct of Claudius brought the Aqua Claudia to the Cælian and Palatine hills, and under Sixtus V served as a support to the aqueduct of the Aqua Felice.

In the villa Conti remains of the reservoir of the thermæ of S. Helen have been discovered and their authenticity is established by inscriptions found on the spot.

ANFITEATRO CASTRENSE.

This building in which the military festivals, called castrensic games, were celebrated, consisted of two stories and the exterior was decorated with corinthian pilasters and half columns. It was enclosed within the walls by Honorius.

Passing under the Neronian arches of an elegant construction we arrive at the

PORTA MAGGIORE.

As it was customary among the ancients to give an imposing aspect to those parts of the aqueducts which crossed the public roads the emperor Claudius raised at this spot a monument in the form of a triumphal arch which may be considered as one of the most magnificent of ancient Rome. It is built of enormous blocks of travertine and is composed of two large and three small arches with columns.

In clearing away the constructions raised on it in the middle ages a sepulchre was found in a tower bearing an inscription to Marcus Virgilius Eurysaces, a rich baker in the latter times of the republic. Under Honorius this monument was destined to contain gates of the city, and being composed of two arches one became the Labican, the other the Prenestine gate; the former has long since disappeared.

Beyond the gate in the city walls on the left the canals of the aquæ Julia Tepula and Marcia are still visible and at a short distance that of the Anio vetus sunk in the ground.

Beyond the gate, the Labican way on the right follows the direction of Labicum a city of Latium mentioned by

Livy and other ancient writers; it is now the village of Colonna. At the distance of a mile and a half from the walls are the ruins of the aqueduct of Alexander Severus; and half a mile further on those of the mausoleum of S. Helen in which is a small church dedicated to the martyrs SS. Peter and Marcellinus who were buried in its catacombs.

Several funeral inscriptions of the «equites singulares» having been found here it may be presumed that the burying ground of this select body of cavalry was in this direction. Some fragments of these inscriptions are infixed on the walls of the church.

VIA PRENESTINA.

This road led to Gabii and to Præneste. The extensive ruins spread over the ground about three miles from the walls are those of the Gordian villa which contained porticos and thermæ. The remains of two halls and of a temple are well preserved. In the interior of the cella are traces of old paintings which indicate that in the middle ages this temple was transformed into a church.

MINERVA MEDICA.

These ruins have been considered by antiquaries as the temple of Minerva, the statue of that goddess, now in the Vatican, having been found here, though the form of the building is that of a large hall belonging probably to some ancient villa. The building is decagonal, the distance between the angles is 22 1/2 feet and the circumference 220. The statues discovered on the spot are those of Esculapius, Pomona, Adonis, Venus, a Faun, Hercules and Antinous.

Between this edifice and the Porta Maggiore are two columbaria, one built by Lucius Arruntius, consul in the VI year of our era to receive the ashes of his slaves.

On the right are the remains of an ancient fountain generally called the

TROPHIES OF MARIUS.

On account of the two marble trophies formerly placed on the sides, as ornaments, and transferred under Sixtus V to the balustrade of the Capitol; in examining the style of these trophies and of the building, it is evident that they are of the time of Septimius Severus who restored the aqueducts of the city.

CHURCH OF S. BIBIANA.

Consecrated in 470 in honour of Bibiana, this church was restored by Honorius III in 1224, and by Urban VIII in 1625, who raised the front on the designs of Bernini. It is composed of three naves divided by antique granite columns; the frescoes of the middle nave allude to the history of S. Bibiana whose statue, at the high altar, is considered to be one of the best works of Bernini.

Under the altar is an antique urn of oriental alabaster 17 feet in circumference containing the bodies of this saint, of S. Demetria and of their mother S. Daphrose.

S. EUSEBIUS.

This church is very ancient; the roof was painted by Mengs, and some frescoes of merit have been found on the walls of the subterranean chambers existing in the garden.

PORTA S. LORENZO.

Originally called Tiburtine, the road which passes under it being that of Tibur or Tivoli. It was built by Honorius in 402 and supports the ancient aqueduct of the Julian Marcian and Tepulan waters.

S. LORENZO OUT OF THE WALLS.

This basilic built by Constantine in 330 was restored by several Popes particularly by Honorius III who added the portico in 1216, and used it for the coronation of the count of Auxerre, Pierre de Courtenay, as latin emperor of Constantinople.

The portico has six jonic columns, of different diameters; the paintings relate to the history of Honorius, of SS. Laurence and Stephen.

The interior has three naves divided by 22 jonic columns of granite; near the entrance is an antique sarcophagus with a bas relief representing a Roman marriage. In the middle nave are two marble «ambones» used for singing the gospel and epistle. In the tribune is the ancient Pontifical seat inlaid with sundry stones; this tribune, the primitive basilic, has 12 fluted columns of violet marble the greater part of which is under ground, two of the capitals have trophies instead of acanthus leaves. Over this entablature are twelve smaller columns two of green porphyry. The high altar is ornamented with four of red porphyry supporting a marble baldacchino under which repose the bodies of S. Laurence and the protomartyr S. Stephen. Behind the tribune is the sarcophagus which contained the remains of S. Zosimus Pope in 418, having bas reliefs representing genii gathering grapes, a subject frequently seen on the early christian monuments.

The subterranean chapel in the left nave is celebrated for the privileges and indulgences granted by different Popes to those who visit it.

ARCH OF GALLIENUS.

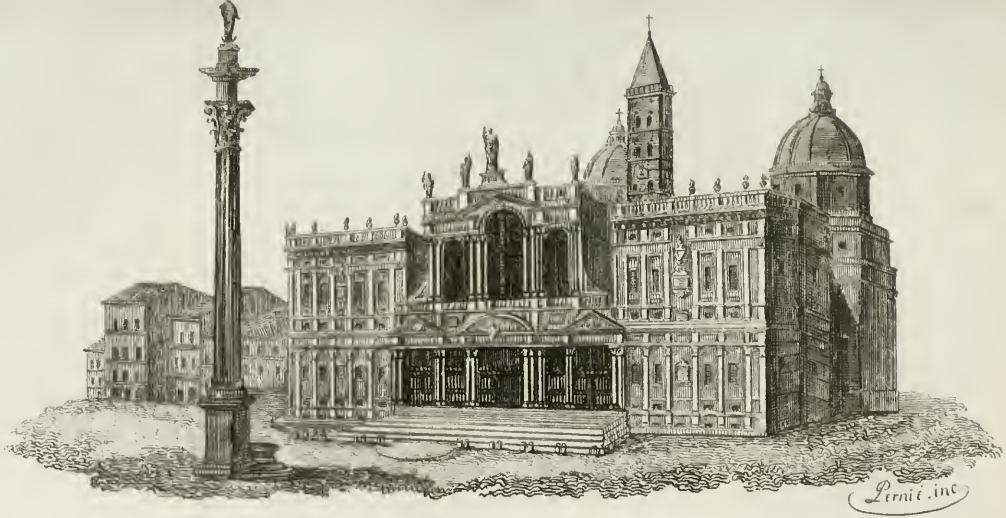
This arch, situated near S. Eusebius, was dedicated to Gallienus about the year 260; it is formed of large travertine blocks and is in good preservation.

The church of S. Vitus was built near the ancient «Macellum Livianum», which was rebuilt by Livia, the wife of Augustus; near it is a monument in egyptian granite with a crucifix and a figure of the B. Virgin, raised by Clement VIII in 1595 to commemorate the absolution given to Henry IV of France.

On the piazza of S. Maria Maggiore is a column of the corinthian order 58 1/2 feet high, including the base and capital, and 19 feet 3 inches in circumference; it belonged to the basilic of Constantine. Paul V placed on the summit the bronze statue of the B. Virgin.

S. MARIA MAGGIORE.

This church is situated on the summit of the Esquiline called Cispius near the ancient temple of Juno Lucina; it was built in 352 in consequence of a vision of S. Liberius and John the Patrician which was confirmed on the following day by a fall of snow on the 5th august, a miracle which gave rise to the festival still celebrated on that day by the church. The snow covered the space which the building was destined to occupy, and for this reason it was then called « S. Maria ad Nives », but now S. Maria Maggiore, as it is the principal church dedicated to the Madonna. It is one of the seven basilics of Rome and of the four which have a holy gate for the Jubilee.



ST MARY MAJOR

In 432 Pope S. Sixtus III enlarged this church which was restored and enriched by several Popes and particularly by Benedict XIV. The front has two rows of columns, one doric, the other corinthian; on the lower portico, supported by eight granite columns, are bas reliefs and a statue of Philip IV king of Spain. From the central balcony of the upper portico the sovereign Pontiff gives his blessing to the people; the mosaics are by Gaddo Gaddi, a contemporary of Cimabue.

The interior is composed of three naves separated by 36 jonic marble columns taken from the temple of Juno.

The chapel of the holy Sacrament, built by Sixtus V on the designs of Fontana, is covered with marble and decorated with paintings and corinthian pilasters. On the right is the tomb of Sixtus V adorned with his statue, four verde antico columns, bas reliefs and the statues of S. Francis and S. Anthony of Padua: on the left is that of S. Pius V, whose body is preserved in a verde antico urn, adorned with gilt bronze. In the middle of the chapel is the altar of the holy Sacrament with a magnificent tabernacle, supported by four angels of gilt bronze.

The high altar is isolated; it consists of a grand porphyry urn covered and a marble slab with four bronze gilt angels at the corners, above it is a rich baldacchino supported by four porphyry columns and surmounted by six marble figures of angels. The mosaics of the grand arcade allude to subjects of the old testament and of the life of the B. Virgin.

The sumptuous chapel of the Borghese family, erected by Paul V on the designs of Flaminius Ponzio, contains several paintings and various species of marble. On the left is the tomb of that Pontiff, on the right that of Clement VIII both decorated with statues, bas reliefs and columns. The statues of St. Basil, of David, of Aaron and S. Bernard are works of Cordieri. The altar of the

B. Virgin is adorned with four fluted columns of oriental jasper; the base and capitals are of gilt bronze; the friese and the pedestals of the columns are of agate. The image of the Madonna, said to have been painted by S. Luke, is enriched with lapis-lazzuli and encircled with precious stones. The bas relief of the entablature represents the miraculous fall of snow. The frescoes over the altar are by the Cavalier d'Arpino, those of the cupola by Civoli, the paintings near the windows and arcades over the tombs are among the best compositions of Guido.

S. PRASSEDE.

It is related that at the solicitation of S. Praxedes S. Pius I erected in 160 an oratory in the thermæ of Novatus, her brother, on the spot formerly called «Vicus Lateritius», to which the christians retired in times of persecution. The church with its three naves, divided by 16 granite columns, was built by Pascal I in 822. At the high altar are four porphyry columns; the steps leading to the tribune are of rosso antico, the largest blocks known. A part of a column in a chapel to the right is in high veneration; it was brought from Jerusalem, and is supposed to be the same to which our Saviour was bound during his flagellation. A painting of this subject by Julio Romano is in the sacristy.

S. MARTINO.

A church was built on this spot by S. Silvester at the time of Constantine, and over it the present church was erected in the year 500; this was embellished in 1650 and at the end of the last century. The three naves are divided by 24 antique columns of different qualities of marble. The landscapes painted on the walls are by Gaspar,

and the figures by Nicholas Poussin; the chapel of the B. Virgin near the high altar is covered with precious marble.

Below the steps under the high altar in a subterranean chamber designed by Pietro da Cortona and surrounded with columns are the tombs of S. Silvester and S. Martin; under this chamber is the church with its mosaic pavement built by S. Silvester on the ruins of an edifice of the II century. A council is said to have been held here by S. Silvester in 324.

On the left of S. Martin's are the church of S. Lucia in Selci near the celebrated quarter of ancient Rome, called the «Suburra», and the «Vicus Patricius», or the street assigned to the Patricians by Servius Tullius.

S. PUDENZIANA.

This church, after having been repaired at sundry periods, was embellished and reduced to its present state by cardinal Caetani in 1598. The naves are separated by fourteen antique columns.

The apostle S. Peter is said to have lodged in the house of Pudens, a senator, on which this church was built, the cupola was painted by Pomarancio. In the chapel on the right is the same altar on which S. Peter is said to have celebrated mass. The statue of our Saviour giving the keys to S. Peter is by Giacomo della Porta. The Caëtani chapel is rich in marble and fine lumachella columns.

Adjoining the Bambin Gesù, is a monastery for the education of young girls. Following the Via S. Francesco di Paola, the ancient «Vicus Sceleratus», where Tullia drove her car over the dead body of Servius Tullius, her father, we arrive at the church of

S. PIETRO IN VINCOLI.

Built by Eudoxia the wife of Valentinian III emperor of the West to preserve the chains which under Herod bound S. Peter in the prison of Jerusalem; it is for this reason called « in Vincoli ». It was restored in 1503, and embellished in 1705.

Twenty doric fluted columns of greek marble, seven feet in circumference, divide the naves; two of granite support the middle arcade. On the first altar is a painting of S. Augustin by Guercino; the tombs of cardinals Margetti and Agucci are from the designs of Domenichino who painted the portraits and the S. Peter preserved in the sacristy.

The tomb of Julius II is from the designs of Michael Angelo who placed in the middle his celebrated statue of Moses considered as one of the master-pieces of modern sculpture. It is of colossal size and represents Moses with the tables of the law under his right arm casting a reproachful look on the people whose faith seems to be wavering. The four statues in the niches are by Raphael de Montelupo a pupil of Buonarotti.

The S. Margaret over the following altar is one of the best works of Guercino; the tribune was painted by Giacomo Coppi a Florentine; the S. Sebastian in mosaic is of the VII century; over the last altar is a Piety by Pomarancio.

THERMÆ OF TITUS.

The thermæ were originally established at Rome for the purpose of bathing, but in the course of time these edifices became places of luxury surrounded with porticos, gardens, possessing libraries, saloons, and places destined for athletic games which were viewed from a

kind of theatre. Agrippa was the first who raised this kind of building for the public. His example was followed by Nero and Titus; those of Agrippa and of Nero were in the Campus Martius. Titus selected the palace and gardens of Nero; having been enlarged under Domitian, Trajan and Adrian these thermæ extended from the Colosseum to the church of S. Martino. They were near the palace of Titus among the ruins of which was found, under Julius II, the celebrated group of the Laocoon.

This edifice is now destroyed but some remains convey an idea of its magnificence; the plan of it is preserved in the fragments of the plan of Rome at the Capitol. The subterraneous chambers, belonging for the most part to the house of Nero, over which Titus built his thermæ, are covered with arabesque paintings which from the vivacity of the colours, the variety and accuracy of the design, excite the admiration of artists. It is supposed that Raphael availed himself of these frescoes in painting the Loggie of the Vatican.

SETTE SALE.

This building consisted of two galleries, the lower one is now under ground; the upper story had nine corridors, serving as a piscina or reservoir of water, built before the time of Titus. The walls are of a strong construction having a plaster which resists the action of water called by Vitruvius «opus signinum», it is composed of fragments of baked earth mixed with a fine cement. The doors are situated alternately in places where they could not diminish the strength of the walls, and are so disposed that from four of the doors the eight that remain are visible. The present corridor is 37 feet large, 12 wide and 18 high.

Beyond the church of S. Maria in Carinis, so called from the Carinæ, a quarter of ancient Rome so named from its resemblance to the keels of ships, is the Torre de' Conti, built on the ruins of the temple of the Earth near which was the residence of Pompey the great.

FORUM PALLADIUM.

The emperor Domitian having commenced his forum to the left of those of Cæsar and Augustus, erected a temple in honour of Pallas, and named his forum Palladium; it was afterwards called the forum of Nerva. The two corinthian columns, three parts under ground called the Colonnacce, are 9 1/2 feet in circumference and 29 in height. They support a richly worked entablature. The bas reliefs on the friese representing the arts of Pallas are finely composed and executed. In the middle of the attic is the statue of Pallas.

FORUM OF NERVA.

This forum, decorated with a temple to Nerva raised by Trajan is supported by a large wall, composed of large blocks of peperino stone united by hooks of hard wood. The style of this construction so very different from that adopted in the forum, leads to the presumption that it is anterior to Nerva by many centuries; of the different arches which led to this forum one only remains, called Arco de' Pantani, from the marshy nature of the soil.

Adjoining this arch is the

TEMPLE OF NERVA.

One of the finest edifices of Rome for its colossal dimensions, the beauty of the architecture and the rich-

THE TRAJAN COLUMN

ness of its ornaments. All that remains of it is a part of the portico consisting of three columns 16 1/2 feet in circumference and 45 in height and a pilaster supporting the architrave which is finely ornamented.

The front of the temple, was exposed to the west and according to Palladio had eight columns and the side porticos nine, exclusive of the pilaster next to the wall. The excavations of 1821 have proved that the lateral porticos rested on a podium placed above three elevated steps.

Opposite this building were ruins belonging to the temple of Pallas which in the XVII century were employed in the construction of other buildings.

Near the church of S. Maria in Campo under the Quirinal, are remains of a building said to be the thermæ of Paulus Emilius, though more probably they may date from Trajan, as the construction resembles by its regularity the monuments erected under that emperor.

FORUM OF TRAJAN.

This column, the finest monument of the kind remaining of ancient times, was dedicated to Trajan by the Roman senate and people after the conquest of Dacia. It is of the doric order, and is composed of 34 blocks of Carrara marble placed one over the other, and united by bronze hooks. The pedestal is formed of 8 blocks, the column of 23, the capital and pedestal of the statue, of one. The height from the base to the top of the statue is 132 feet. Dividing it into separate parts the grand pedestal is 14 feet high, its base 3; the column, its base and capital 90, the pedestal of the statue 14 and the statue 11. The lower diameter is 11 feet 2 inches, the upper 10 feet. In the interior of the column is a winding stair case of 182 steps. On the summit formerly stood a bronze gilt statue of Trajan which Constantius II sent to Constantinople in the year 663. Sixtus V replaced it by the statue of S. Peter.

The large pedestal is covered with arms, eagles and garlands of oak leaves, the whole of excellent sculpture and composition.

On the bas reliefs, representing the two campaigns of Trajan against Decebalus king of Dacia who was finally vanquished in 101, are more than 2500 male figures independently of horses, arms, machines of war, military ensigns and trophies, each figure being about two feet high. These bas reliefs have always been considered as master pieces of sculpture, and have served as models to Raphael, to Giulio Romano and other great artists.

The magnificence of the column corresponded with that of the forum, constructed by Apollodorus of Damascus. It was surrounded with porticos of columns supporting statues and bronze ornaments; with a basilic, a temple and the celebrated Ulpian library. It was found in the last excavations that the column was placed in the centre of a small oblong court 76 feet in length and 56 in width paved with marble having to the south the wall of the basilic, and on the three other sides a portico composed of a double row of columns. The library was divided into two parts one for greek, the other for latin works which were afterwards removed by Diocletian to his thermæ: remains of it have been found behind the two small porticos near the column. The basilic followed the direction from east to west, having its principal entrance to the south; the interior was divided by four rows of columns into five naves, the pavement was composed of giallo antico and violet marble, the walls were covered with white marble, the roof with gilt bronze, and the five entrance steps of large blocks of giallo antico; fragments of the steps, the pavement and of the granite columns belonging to the interior perystile, are still visible. Towards the column, the basilic was closed by a wall; it had three entrances each decorated with a portico of four

columns supporting an attic, on the terrace above were a triumphal car and statues, a triumphal arch led to the great square situated to the south and surrounded with sumptuous porticos. It is probable that a similar space existed at the opposite extremity behind the temple, so that what remains at present may be estimated at about one third of the surface of the forum of which the whole length was 2000, and the breadth 650 feet.

Amongst the equestrian statues raised on this spot was that of Trajan in gilt bronze placed before the temple which particularly attracted the attention of the emperor Constantius when he visited Rome in the year 354.

The injuries of time and the depradations of man ruined all these magnificent edifices which were still entire in the year 600 even after the ravages of the Goths and Vandals. The fragments and inscriptions found in the last excavations are affixed to the walls.

S. MARIA DI LORETO.

This church, of octangular form with a double cupola was designed by Sangallo. Over the altar of the second chapel is a fine statue of S. Susanna by Quesnoy, the Fleming, and over the high altar is a painting by Pietro Perugino.

THE COLONNA PALACE.

Was commenced by Martin V and finished by the princes of the Colonna family.

The apartment on the ground floor was painted by Gaspar Poussin, Tempesta, Pomarancio, the cav. d'Arpino etc. On the stair case is a colossal statue of a captive king, and a bas relief in porphyry of the head of Medusa.

In the hall adjoining the gallery are portraits by Titian, one of Luther and one of Calvin; others by Tintoretto; a guardian angel and a Madonna by Guercino,

two Paul Veronese, and the resuscitation of Lazarus by Parmigianino.

The vestibule of the gallery contains several landscapes by Poussin and Orizzonte, by Berghem, Svanevelt, Breughel and Paul Brill; the gallery, an Assumption by Rubens, several portraits in the same picture by Giorgione; a S. Francis and S. Sebastian by Guido; two S. John by Salvator Rosa, the martyrdom of S. Agnes by Guercino, a Magdalen of Annibal Caracci, a holy Family with S. Lucia by Titian, the shepherds sleeping by Nicholas Poussin, the peace between the Romans and Sabines by Domenico Ghirlandaio.

The palace communicates with the gardens on the declivity of the Quirinal where two large fragments of a frontispiece of fine workmanship constitute the ruins of the temple of the Sun or of Serapis.

SANTI APOSTOLI.

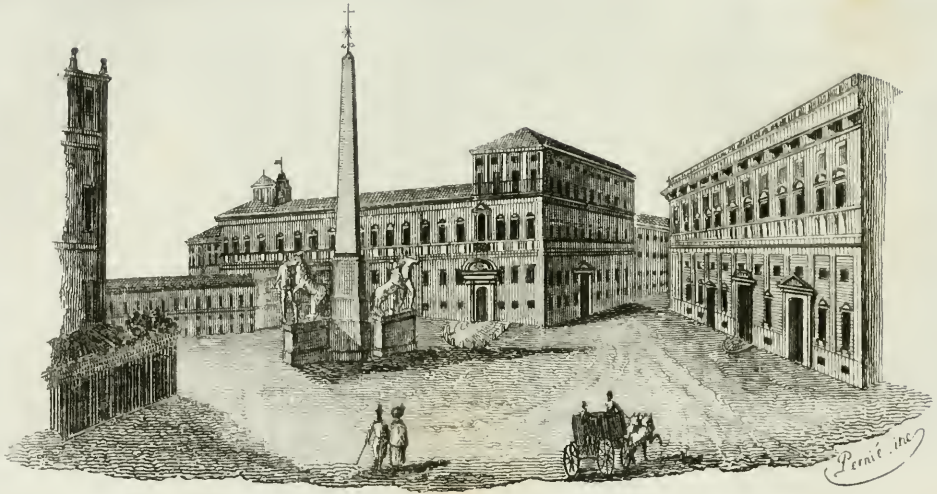
This church, founded by Constantine, was renewed in the interior at the beginning of the last century on the design of F. Fontana. An antique bas relief in the portico represents an eagle grasping a laurel crown. Opposite is the monument of Volpato by Canova.

On the roof of the middle nave Baciccio has painted the triumph of the Franciscan order. The chapels are ornamented with pictures and columns; over the high altar is the martyrdom of SS. Philip and James by Muratori.

The tomb of Clement XIV with the statues of Clemency and Temperance is a celebrated work of Canova.

The chapel of S. Francis was painted by Chiari. The descent from the cross over the altar of the last chapel, by Francesco Manno.

In the environs of this church were the «Forum Suarium», the street of the «Cornelians», and the grand temple of the Sun, built by Aurelian.



THE QUIRINAL

GUIDE OF ROME

FOURTH DAY

FROM THE QUIRINAL TO THE MAUSOLEUM.

THE QUIRINAL.

In ancient times this hill was named Agonalius or Agonius from the Sabine word Agon, a hill; and subsequently Quirinal from the temple of Quirinus or from Cures, a Sabine city. Its circumference is 15,700 feet, and its height above the level of the sea 320.

The present name of Monte Cavallo is derived from the groups of colossal men and horses said to represent Castor and Pollux which may be considered as master pieces of Grecian sculpture though of authors unknown, the inscriptions Phidias and Praxiteles not being anterior to the middle ages these groups cannot be attributed to those celebrated artists. Pius VI placed between them the obelisk found near the Mausoleum of Augustus, and Pius VII transferred here from the Forum the large bason of oriental granite now used as a fountain.

PAPAL PALACE.

Built by Gregory XIII in 1574 on the ruins of the thermæ of Constantine it was successively enlarged under Sistus V and several other Popes; Pius VII completed its embellishments.

Near the chapel is an extensive hall paved with marbles of various kinds; the roof richly sculptured has a friese painted by Lanfranc and Saraceni the Venitian.

Over the chapel door is a bas relief by Landini representing Jesus washing the feet of the apostles. The apartments are decorated with a SS. Peter and Paul by frà Bartolomeo, a S. Jerome by Spagnoletto, a resurrection by Vandyk, a Madonna of Guido, David and Saul by Guercino. The frescoes of the chapel allusive to the life of the Virgin, and the annunciation over the altar are beautiful compositions of Guido.

In the other room are excellent works of modern artists: the frieses of Finelli representing the triumph of Trajan, and that of Alexander by Thorwaldsen.

PALAZZO ROSPIGLIOSI.

This palace was built by cardinal Scipio Borghese on the ruins of the Constantinian thermæ and is now possessed by the Rospigliosi family.

The pavilion of the garden is decorated with the Aurora of Guido representing Apollo, under the figure of the Sun seated in a car drawn by four horses abreast and surrounded by seven nymphs allusive to the hours. The grandeur of the composition, the perfection of the design and coloring have given this painting a high celebrity. The frieses round the room, representing the triumph of love and the triumphal pomp of virtue are by Tempesta, the landscapes by Paul Brill.

In the adjoining chambers are: a fine antique bust of Scipio Africanus; Adam and Eve in Paradise, the triumph of David by Domenichino. The apostles by Rubens, Samson overturning the temple by Ludovico Carracci and several ancient busts.

S. SILVESTER.

This church contains several paintings of merit. In the second chapel a Giacomo Palma; an Assumption by

Scipio Gaetani, the David dancing before the ark; Judith showing the head of Holofernes to the Bethulians; Esther fainting in presence of Assuerus; the Queen of Saba seated on the throne with Solomon, are by Domenichino. The side walls of one of the chapels were painted by Mathurin and Polydor Caravaggio; the roof by the cavalier d'Arpino.

The Villa Aldobrandini situated near this church possesses several statues and other ancient monuments.

In the vicinity of this villa are the churches of S. Dominick and Sixtus and of S. Catherine of Siena both decorated with pilasters of the corinthian order. In the court of the monastery attached to this latter church a brick tower was raised in the year 1210 by Pandolfo Suburra the senator of Rome. The tales respecting this tower, that it was built by Augustus, and that Nero viewed from it the burning of Rome are inventions of the middle ages.

The church of S. Agatha and S. Bernardino of Siena are on the declivity of the hill leading to the valley which separates the Quirinal from the Viminal called in ancient times «Vallis Quirinalis», from the temple dedicated to Romulus under the name of Quirinus.

Opposite the church of S. Vitalis founded in 416 are substructions of the Viminal hill; on this are now placed the church of S. Lorenzo in Paneperna, and barracks.

S. DENIS.

This church and monastery built in 1619, are now occupied by french Nuns following the rule of S. Basil; they take charge of the education of young females. Though plain the architecture is remarkable for its elegance. Over an altar on the left is a miraculous image of the B. Virgin which belonged to S. Gregory the Great. The pictures of S. Denis and S. Louis are by Lebrun; the «Ecce homo» by Luca Giordano.

The Quattro Fontane, so called from the fountains at the four angles offer views of the obelisks of S. Maria Maggiore, of Monte Cavallo and of the Trinità de' Monti.

S. CHARLES,

The front has two orders of columns, and the court of the house adjoining has two porticos, one above the other, supported by 24 columns.

S. ANDREW'S.

Built in 1678 for the noviciate of the Jesuits by prince Pamphilj, and embellished with marble columns and paintings. In the chapel of S. Francis Xavier are three pictures by Baciccio. The high altar piece is the Crucifixion of S. Andrew by Borgognone. Under the altar of the following chapel, the body of S. Stanislas is preserved in an urn of lapis lazzuli.

S. BERNARDO.

In 1598 the countess Sforza changed into a church one of the two round buildings situated at the southern angles of the thermæ of Diocletian supposed to have been the tepidaria or calidaria or rooms for tepid or hot baths. Some ruins of the theatre are still seen in the garden behind the church.

THE FOUNTAIN OF AQUA FELICE.

Erected by Sixtus V on the designs of Domenico Fontana is divided into three arcades by two breccia and two granite jonic columns.

The central arcade contains the colossal statue of Moses striking the rock; the lateral arcades, bas reliefs

of Aaron conducting the Hebrews to the miraculous spring; and Gedeon chosing soldiers to open the passage of the river. An abundant supply of water falls into three marble basons.

THE THERMÆ OF DIOCLETIAN.

Constructed by the emperors Diocletian and Maximian, cover a space of 1069 feet in length and breadth or an enclosure of 4276 feet in circuit. These immense thermæ, which according to Olympiodorus afforded sufficient room for 3200 bathers were of a square form, closed at each of the south west angles by circular halls which still exist, one in the church of S. Bernard, the other in a granary near the entrance of the villa Massimi. Decorated with porticos, halls, groves, and walks these thermæ also contained schools of science and of athletic exercises, and a magnificent hall called the Pinacotheca which has been transformed into the church of

S. MARIA DEGLI ANGELI.

The Pinacotheca, or principal hall of Diocletian's baths, was changed into a church by order of Pius IV, under the direction of Michael Angelo Bonarotti who reduced it to the form of a greek cross, and rendered it one of the finest churches in Rome. The pavement having been raised six feet, on account of the humidity of the spot, the bases and a part of the granite columns are under ground.

In 1740 Vanvitelli reduced the church to its present state; he placed the altar of the blessed Nicholas Albergatti on the spot which had before been occupied by the grand entrance; the lateral door became the chief entrance, and he added eight brick columns covered with stucco to the nave supported by eight of real granite.

The present entrance is by a round vestibule of the same size as the church of S. Bernard, and was used for-

merly as one of the halls. At the sides are the tombs of Carlo Maratta and of Salvator Rosa, of cardinals Parisio and Alciato. On the right is the chapel of S. Bruno, whose statue by Houdon is near the entrance to the transversal nave which is supported by eight granite columns 16 feet in circumference and 45 in height comprising their base and capital. The church is 336 feet long, 74 wide and 84 in height.

The first picture on the right represents the Crucifixion of S. Peter by Ricciolini, the second the fall of Simon the Magician: it is a copy of the original of Vanni existing at S. Peter's. The altar piece of the following chapel is by Graziani, the side paintings by Trevisani, and those of the roof by Biccherai and Mazzetti. The S. Peter restoring Tabitha to life is a copy from Baglioni, the painting near it is an original by Mutian.

In the nave of the high altar four large paintings cover the side walls; the first on the right, representing the Presentation of the Virgin at the temple is by Romanelli; the second, the martyrdom of S. Sebastian, is a classic work of Domenichino; the baptism of Christ is by Carlo Maratta, and the chastisement of Ananias and Saphira by Pomarancio.

Returning to the transvessal nave the painting of the Conception is by Bianchi; the S. Bruno of the chapel by Odazzi, the side pictures by Trevisani, and the Evangelists by Procaccini. The fall of Simon Magus by Battoni, and the S. Basilius of Subleyras adorn the opposite wall. In 1701 the meridian was traced in this church, with the signs of the zodiac composed of variegated marbles.

The cloister adorned with a square portico supported by 100 travertine columns was designed by Michaelangelo.

Behind the baths was the agger of Servius Tullius, or the artificial rampart of earth defended by square blocks of volcanic stone and a deep ditch. Beyond the

rampart are remains of the Prætorian camp. Enclosed in the vineyard of the Jesuits named Macao, the external part of it is easily distinguished in following the line of walls to the right of Porta Pia. These ruins convey an accurate idea of the form of roman camps.

S. MARIA DELLA VITTORIA.

The interior of this church built by Paul V in 1605 is enriched with sicilian jasper, and contains a S. Francis in the second chapel with paintings on the side walls by Domenichino. In the sumptuous chapel of S. Theresa is the statue of the saint in an exstasy of divine love. The Holy Trinity over the altar of the following chapel is by Guercino, the Crucifixion by Guido Reni.

PORTA PIA.

This gate replaced in 1564 the Nomentana gate, so called from Nomentum a Latin town situated 12 miles from Rome. Its present name is derived from Pius IV who ornamented the internal part on the designs of Michael Angelo. Near the original gate is the tomb of Quintus Haterius, the prætor, a personage of note at the time of Tiberius.

On the right of the road are the Villa Patrizi, in a delightful situation; Lucernari formerly Bolognetti; Massimi, and Torlonia. The latter when the embellishments now in progress are completed, will be one of the most splendid villas in the environs of Rome.

S. AGNES.

This church was built by Constantine on the spot where the body of S. Agnes was found. A marble stair case of 45 steps, on the walls of which are numerous se-

pulchral inscriptions, leads to the church, divided into three naves by 16 antique columns of different kinds of marble, 15 smaller columns support the upper portico, and four of porphyry surround the altar composed of precious marble where the body of the saint is laid. Around the tribune is a mosaic of the time of Honorius I, and on the altar to the right a head of our Saviour by Bonarotti. This church preserves the form of the civil basilics of the Romans.

S. CONSTANTIA.

Some mosaic works representing genii gathering grapes induced antiquarians to consider this church as an ancient temple of Bacchus, but it is known that these ornaments were frequently used in early christian buildings. The present construction being of the time when art had declined and the plan not agreeing with that of ancient temples, it is better to adopt the statement of Anastasius and Ammianus Marcellinus that Constantine built this baptistry of a spherical form for the baptism of the two Constantias his sister and daughter.

A sarcophagus of porphyry found on the spot, having the same symbols as those on the roof, of the same style and form as that of S. Helen would seem to indicate that it served as a sepulchre of the Constantine family. Both these sarcophagi were removed by order of Pius VI to the Vatican Museum.

The bodies of S. Constantia and S. Emerentiana are placed under the middle altar; 24 granite columns form the interior peristyle; the external corridor is nearly destroyed.

Some walls of an oblong form, improperly termed the hippodrome of Constantine, belonged as the late excavations have proved, to a christian burying ground placed between the two churches.

A mile beyond these ruins is the Nomentan bridge thrown over the Anio, and on the other side

THE MONS SACER.

The plebeians oppressed by the patricians withdrew to this spot, which they fortified, in the year of Rome 361. The senate sent deputies, priests and the vestals to persuade them to return though to no purpose. They yielded to Menenius Agrippa whose fable of the limbs of the human body is related by Livy. The tribunes were then instituted, but being abolished by the decemvirs the people withdrew a second time to this spot when a law was passed, rendered sacred by an oath, that no revolt should ever be attempted against the tribunes. This hill, hitherto called «Velia» was thenceforth denominated Mons Sacer.

At the distance of another mile, between the Nomentan and Salarian ways, in a spot called Vigne nuove are the ruins of the villa of Phaon in which Nero sought a refuge and put an end to his days. The position of this villa is determined by the testimony of Suetonius.

PORTA SALARIA.

When Honorius enlarged the walls the Porta Salaria was substitued to the Collina of Servius. In 409 Alaric king of the Goths, entered Rome by this gate through which the Gauls had also penetrated in the times of the republic.

VILLA ALBANI.

This villa was built in the middle of the last century by cardinal Albani who formed in it, under the direction of Winkelman, a large collection of statues, busts, bas reliefs, sarcophagi, and other antique monuments.

In the vestibule are bas reliefs in stucco copied from the antique, a statue of a young man said to be C. Cæsar son of Agrippa; a Roman lady under the form of Ceres;

a Nymph, a slave with a dagger in his hand improperly named Brutus, the colossal masks of Medusa, Bacchus and Hercules.

On the walls of the stair case, among sundry bas reliefs is that of the children of Niobe killed by Apollo. In the oval room are a bas relief representing the carceres of a circus, and a Faun.

The cabinet contains bronze statues of Pallas, of the Farnese Hercules of Glycon, of Apollo Saurotonus, one of the most remarkable of the collection; a small Osiris, a Serapis of green basalt, Hercules reposing, vases of alabaster and porphyry.

In the third room, over the chimney is the profile of Antinous, celebrated for the beauty of its execution. The gallery, ornamented with eight pilasters inlaid with mosaic, and ten with different sorts of marble, contains bas reliefs of Hercules in the garden of the Hesperides, of Dedalus and Icarus, Alexander and Bucephalus, Marcus Aurelius with Faustina under the figure of Peace. The painting on the roof, a celebrated work of Mengs, represents Apollo and Mnemosyne on Parnassus, surrounded by the Muses. The chiaroscuri are by Lapiccola. In the room adjoining is a greek bas relief of Eurydice bidding an eternal farewell to Orpheus at the moment that Mercury reconducts her to the infernal regions.

In the hall of the Caryatides are a vase of a beautiful form, the celebrated Caryatides inscribed with the names of Criton and Nicolaos, athenian sculptors; two other Caryatides of excellent workmanship, the busts of Lucius Verus, Vespasian and Titus, a colossal mask of Silenus.

The gallery on the ground floor contains several hermes of Themistocles, Epicurus, Alexander, Amilcar, Leonidas, Masinissa and Scipio; a celebrated Mercury, a statue of Faustina found near the forum of Nerva, Venus, a Muse, a Faun and a priestess.

Under the portico supported by pilasters and 28 columns of different marbles are statues of the hours, and of several Roman emperors. In the porch of Juno are the statue of that goddess; two Caryatides, the heads of Socrates and Pertinax in bas relief.

In the long gallery are 18 hermes; a greek statue of a female holding a flower, in the same attitude and style as those which decorated the front of the temple of Egina; these are now in Bavaria; a Faun with Bacchus, Apollo, Diana, and a priestess of ancient greek style. This gallery leads to a hall paved with antique mosaic; in the centre is a superb marble sarcophagus on which is represented the marriage of Thetis and Peleus.

In the first of the following rooms are a porphyry bust called Berenice, with a head of green basalt; those of Caracalla Pertinax and Lucilla in rosso antico. A bas relief represents Diogenes in his tub conversing with Alexander; a Dedalus preparing the wings of Icarus, and an antique landscape found on the Esquiline.

In the second are a supposed Ptolemy by Stephanos, a pupil of Praxiteles; a Pallas, a Venus: Jupiter seated amid the twelve signs of the zodiac; a white marble vase 22 feet in circumference, found at the temple of Hercules on the via Appia with the labors of Hercules sculptured in bas relief.

The third is decorated with six columns and several antique marbles; a Faun, a bust of Lucius Verus, black granite and africano vases; an antique mosaic on which is figured the inundation of the Nile, and a small bas relief of Iphigenia on the point of sacrificing Orestes and Pylades on the altar of Diana.

In the last room are a statue of Apollo seated on a tripod: a Leda, the combat between Achilles and Memnon, and a fragment of cornice from the temple of Trajan found in the ruins of his forum in 1767.

The hall of the billiard room contains among other statues those of Bacchus and Hyacinthus. In the room opposite are a Berenice wife of Ptolemey Evergetes offering the sacrifice of her hair for the safe return of her husband; in the room adjoining are a statue of Diana of Ephesus, and of a female Satyr.

In another part of the garden, in a semicircular portico supported by 26 columns of different marbles, are the statues of Mercury, Achilles, Apollo, Diana, a pretended Sappho, Hercules, Bacchus and two Caryatides; 20 smaller statues are placed on columns corresponding with those of the portico. There are also 20 busts, and 20 hermes, the most remarkable are those of Esop, Isocrates, Hortensius the orator; Aurelian, Balbinus and Caligula.

Under the porch are two statues of black egyptian marble, two sphinxes, six small statues and a large bason of egyptian breccia. The mosaic pavement and paintings of the gallery are the work of Lapiccola, the landscapes are by Arnesi, the small pictures by Biccherai. On the base of the statue of Juno is an antique mosaic representing a school of philosophers, and another representing Hesione delivered from the sea monster.

SALARIAN BRIDGE.

It was on this bridge that 350 years before the christian era Manlius killed the Gaul who had challenged him to single combat from whom he took the torques or golden collar worn by the Gauls; this exploit obtained for him the name of Torquatus. On the rising ground near the spot where the Anio joins the Tiber was situated Antemnæ, one of the most ancient towns of Latium. The plain and hills on the right of the bridge have been the scene of events celebrated in early Roman history; the defeat of the Veians and Fidenates by Tullus Hostilius; the defec-

tion and punishment of Fufetius chief of the Albans which occasioned the destruction of Albalunga. The tower on the left of the road is built on an ancient tomb.

GARDENS OF SALLUST.

On his return to Rome from Africa which he had governed in the interests of Cæsar, the historian Sallust formed these gardens in the valley between the Quirinal and Pincian hills and on a part of Monte Pincio. At his death they were inherited by his nephew, a friend of Augustus and Tiberius, and in the 20 year of the christian era they entered into the imperial domain. The villa constructed on the spot was inhabited by Nero, Vespasian, and also by Aurelian after the conquest of Palmyra. Having been destroyed by the Goths under Alaric in 409 no attempt was made to restore it.

It is easy to trace the situation of the circus, the remains of the palace, of a temple of Venus, of the substructions on the sides of the Quirinal, and in the Barberini vigna the agger of Servius Tullius under which was the «Campus sceleratus» where the vestals, who had violated their vow, were buried alive.

VILLA LUDOVISI.

This villa, now the property of prince Piombino, consists of three edifices; one of which was built on the designs of Domenichino. The most remarkable works of art in the second are a colossal head of Juno; the statues of Esculapius, Apollo, Venus; busts of Claudius, Julius Cæsar, Apollo, Antinous, a splendid statue of Mars in repose; groups of Apollo and Diana, of Pan and Syrinx. A statue of Cleopatra, a gladiator, a Venus quitting the bath, a Hercules, Bacchus and Mercury; a finely draped statue of Agrippina; the group of Orestes reco-

gnized by his sister Electra, the work of Menelas a greek sculptor, as appears from the inscription; and that of Pætus and Arria, or more probably of Hemon supporting Antigone. Pluto carrying off Proserpine is by Bernini.

In the third is the fresco of Aurora a master-piece by Guercino. The goddess seated on a car drawn by four horses, and preceded by the hours, scatters flowers around her. A youth holding a torch and flowers signifies day break, and the female asleep night.

The following room contains two landscapes by Domenichino, and two by Guercino who painted also Fame under the figure of a female sounding a trumpet and holding an olive branch; this work is not inferior in merit to the Aurora.

S. NICCOLÒ DI TOLENTINO.

This church built in 1614 by prince Pamphilj contains a fine fresco of Pietro di Cortona who designed the Gavotti chapel. The picture of S. Agnes was copied from the original of Guercino in the Doria gallery.

In the piazza Barberini, situated on the site of the ancient circus of Flora, is a fountain supported by four dolphins, with a Triton in the centre.

CAPUCHIN CHURCH.

In the first chapel on the right is the celebrated picture of S. Michael by Guido. The Conception over the high altar is by Bombelli; the S. Antony and S. Bonaventure by Andrea Sacchi. S. Paul cured by Ananias, is one of the most correct works of Pietro di Cortona.

S. ISIDORO.

The convent adjoining this church is occupied by Irish Franciscans. The first chapel on the right and that on the left of the high altar were painted by Carlo Maratta.

FUNERAL OF WILLIAM III.

The S. Isidoro of the high altar is one of the best works of Andrea Sacchi.

THE BARBERINI PALACE.

Was commenced under Urban VIII by Carlo Maderno and finished by Bernini. On the roof of the saloon Pietro di Cortona has painted the triumph of glory under the attributes of the Barberini family. In the centre piece the arms of that family are carried up to heaven by the virtues in the presence of Providence, of time eternity and the Fates. The first side picture represents Minerva fulminating the Titans; the second religion and faith triumphing over voluptuousness. The third Justice, Abundance, Charity and Hercules destroying the Harpies, an allegory of the chastisement of the wicked. The fourth the church and Prudence, Vulcan and Peace, closing the temple of Janus.

In the gardens of the palace was the «Capitolium vetus», which had three chapels dedicated by Numa to Jupiter, Juno and Minerva. In the court is the antique inscription taken from the triumphal arch erected to the emperor Claudius after the conquest of Britain.

FONTANA DI TREVI.

The Aqua Vergine, which supplies this fountain, was introduced into Rome by Agrippa for the use of his baths situated near the Pantheon. Its source is 8 miles distant from the city on the ancient Collatine way, the subterraneous aqueduct is 14 miles long; after traversing the villa Borghese and villa Medici, the water divides into two streams, one taking the direction of this fountain, and the other that of the via Condotti.

Before the front of the palace where the fountain is placed are four corinthian columns and six pilasters, between which are two bas reliefs, one represents Agrippa and the other the young girl who first discovered the

spring. In the large niche is the statue of Neptune standing on a car drawn by seahorses and guided by Tritons, commanding the waters which rush out of a mass of rocks. The side niches contain the statues of Abundance and Salubrity; the four over the entablature complete the decoration of the attic.

The little church of S. Maria in Trivio on the left of the fountain is said to have been built by Belisarius. It was reduced to its present form on the designs of Del Duca in the middle of the XVII century.

In the church of S. Andrea delle Fratte are two angels by Bernini; the ceiling was painted by Marini. The steeple is a curious work of Borromini.

PROPAGANDA FIDE.

This religious establishment was founded by Gregory XV in 1622, for the purpose of propagating the catholic faith. Young men from all countries are admitted here, and after having finished their education are sent as missionaries to different countries. The college possesses a typography furnished with all sorts of oriental characters, a library with many cophtic and oriental works, and a collection of medals, gems and other curiosities.

PIAZZA DI SPAGNA.

So called from the residence of the Spanish ambassadors at Rome. In the centre is a fountain called the Barcaccia from its form and the stairs that lead to the Trinità de' Monti, on the Pincian hill.

The church of the Trinità de' Monti was built by Charles VIII king of France, who presented it to the religious order of S. Francesco di Paolo. It belongs, at present, to the community of the Sacré Cœur de Jesus, who have established a house of education for young ladies in the adjoining convent. This church was restored in 1815.

PIAZZA DI SPAGNA

In the sacristy is the beautiful fresco of Daniel di Volterra, representing the deposition from the cross.

FRENCH ACADEMY.

This palace was built in 1540 on the designs of Annibal Lippi, the front overlooking the garden on those of Michael Angelo; it was enlarged by cardinal de' Medici and although within the walls the circuit of the whole villa, which commands extensive views over the city and its environs, is of about a mile and a half.

The French academy founded by Louis XIV in 1666, is composed of a director and twenty pensioners chosen among the young men who have obtained prizes at Paris in sculpture, painting, architecture, music and engraving.

VILLA BORGHESE.

This villa, one of the largest and most splendid of Rome, owes its origin to cardinal Scipio Borghese the nephew of Paul V. At the end of last century it was enlarged under prince Marc'Antonio, more recently by the princes Camillo and Francesco Borghese; it has been considerably embellished by the latter who added to it the villa of Raphael.

The grand entrance is of the jonic order erected on the model of the finest propylæa of Greece and Asia minor. At the extremity of the great walk is an arch surmounted with a statue of Septimius Severus; and the propylæa of an egyptian temple leading to the villa of Raphael who painted on the walls the marriage of Roxana, various sacrifices and arabesques, all which have suffered from the lapse of time. Beyond the aqueduct, on the right, is a small temple consecrated to Diana; on the left, the lake and temple of Esculapius, and at the end of the walk an imitation of an antique monument with copies of sundry inscriptions found at the country house of Herod Atticus.

The palace, built on the designs of Vansanzio, a flemish architect, contains a large collection of antique monuments.

Under the portico are two triumphal bas reliefs that belonged to the arch of Claudius, others allusive to a battle between the Romans and barbarians, and to the origin of Rome; a curious monument in travertine bearing the inscription Orvius or Corvius Nasica, representing a Roman magistrate preceded by three lictors, and several antique inscriptions.

Saloon. The fresco on the roof painted by Rossi, represents the arrival of Camillus when the garrison of the Capitol were in treaty with Brennus for the ransom of the city; the circular bas reliefs, the sacrifice of Polixenes, Hercules and Jole. The colossal busts of Isis and a Muse, of Adrian and Antoninus Pius are admirably executed. In the left niche is a semicolossal statue of a Faun, in the right, one of Bacchus. The bust of Vespasian, the funeral altar of Flavia and the tomb of Petronia, a celebrated singer of the time of Antoninus Pius, are interesting works.

In the first chamber are copies of bas reliefs from antiques, arabesques and paintings. The subject of the vase alludes to the story of OEdipus and the sphinx. The statue of Ceres, from the expression of the head, the delicacy of the work and the drapery, is considered as a master piece of ancient sculpture. On the right is the bas relief of Telephus found in the ruins of the imperial villa on the Labican way, and a torse of Ganymede from Nomentum.

The second chamber, contains several monuments relative to the history of Hercules. In the middle is the amazon Antiope, combating Hercules and Theseus; on the sarcophagus are the labours of Hercules against the lion, the hydra, the wild boar with the hind and the stymphalides. The arrival of the amazons to assist Troy,

figured on the cover of the sarcophagus, has been illustrated by Winkelman. The opposite side alludes to five other labours: against the bull of Crete, Geryon, Hippolitus, the dragon of the Hesperides, the centaur Nessus; and the second part of the cover to the council of the gods on the marriage of Thetis.

The third chamber in which are works of Bernini, contains 16 pilasters and four columns of red oriental granite. The ceiling was painted by Marchetti; the metamorphosis of Daphne in the valley of Tempe by Moore; Apollo and Diana by Labruzzi, and the animals by Peters. The groups of Apollo and Daphne, Æneas, David drawing the sling against Goliah are by Bernini. The bas reliefs allusive to the seasons represented on four vases are by Labourenr.

The gallery is one of the most splendid of Rome. Its twenty pilasters of giallo antico with gilded capitals are ornamented with white marble camei and blue mosaics executed on the designs of Tommaso Conca by Carradori, Salimbeni and other artists of his time. In the niches are antique statues of a Muse, Diana, Bacchus and Thetis; on the walls, are eleven modern bas reliefs alluding to mythological subjets; the arabesque paintings are by Marchetti; the fable of Galathea is the work of de Angelis. The busts in porphyry of the emperors, the porphyry sarcophagus found in the mausoleum of Adrian; four tables of the same marble; several vases and cups of alabaster and species of other marble particularly one in ophix, a very rare egyptian stone, complete the decorations of this chamber.

The cabinet contains an Hermaphrodite, several precious marbles, busts of Tiberius, Sappho, Mercury and Scipio. An antique pavement in mosaic found at Castel Arcione on the road to Tivoli, and a table inlaid with agate, jasper, lapis-lazzuli and other precious stones.

The paintings on the ceiling alluding to the fable of the Hermaphrodite and Salmacis are by Buonvicini.

In the fourth chamber are sixteen pilasters and four columns of breccia corallina. The council of the gods was painted by Pecheux; the chiaroscuri by Marchetti. The four oil paintings by Thiers, a french artist, represent a chase and the death of Milo, Polydamas and the gratitude of Theseus. A statue of the pythian Apollo in the primitive greek style, and a sarcophagus on which are sculptured Tritons and Nereids, in allusion to the transfer of souls into the isles of the blessed.

The fifth chamber possesses several monuments relative to the religion of Egypt, various species of marble and columns in oriental granite, nero antico, a statue of Isis with her attributes in bronze, a Ceres; a female statue of a style anterior to the time of Phidias; a bronze head of Bacchus; the remaining part is of flowered alabaster.

In the middle of the sixth chamber is an antique group of three figures emblematic of youth, virility and old age, or of spring, summer and winter; there are also a Ceres, a Mercury inventor of the lyre, two Fauns, a Pluto, an Antoninus Pius, Bacchus and Proserpine a very ancient and unique group.

On the second story are chimney pieces of amethyst, porphyry, rosso antico, several paintings by Peters, Gavin Hamilton, the statues of Paris and Helen, and four bas reliefs in giallo antico on a ground of porphyry, the work of Pacetti.

GUIDE OF ROME

FIFTH DAY

FROM THE MAUSOLEUM OF AUGUSTUS TO THE VELABRUM.

MAUSOLEUM OF AUGUSTUS IN THE VIA PONTEFICI.

Suetonius, speaking of the funeral of Augustus, says that his remains were placed in the monument which he had erected in his VI consulate, or 27 year before our era, between the Flaminian way and the banks of the Tyber. The ashes of Octavia, Drusus, Germanicus and of other members of his family were also deposed here.

Strabo observes, in the 5th book of his geography, that on a circular and elevated base of white marble was a mound of earth, planted with evergreens; that on its summit was the bronze statue of Augustus and in the interior, the sepulchral chambers destined for his family; that behind the monument were shady walks, containing in the centre a funeral pile of white marble surrounded with poplars.

In the 12th century this monument was converted into a fortress by the Colonna princes, and falling into possession of the people of Rome it was reduced to a ruin. Nothing now remains but the foundation walls and the traces of 13 sepulchral rooms. About the end of last century a species of amphitheatre was built on these walls, which is used in the summer months for theatrical representations.

S. ROCH.

This church, situated in the via Ripetta, was rebuilt in 1657 by Rossi, and its front recently by Valadier. Over the altar of the second chapel is a fine painting of the Virgin, S. Roch and S. Anthony, by Baciccio; in the chapels of S. Anthony and of the crib are esteemed works of Calabrese and Baldassar Peruzzi.

RIPETTA.

Under Clement XI a landing place was made here for the wine, oil, wood, corn and other articles brought by water from Umbria and the Sabine country. The steps are formed of the stones of an arch of the Colosseum thrown down by an earthquake in 1703. On the level of the street is a fountain, on the columns are marked the greatest inundations of the Tiber.

Opposite the steps is the church of the Schiavoni, given by Nicholas V to the Illyrian nation. It was rebuilt in 1588 by Sixtus V.

BORGHESE PALACE.

This palace, one of the most magnificent of Rome, was begun in 1590 by cardinal Dezza, and finished under Paul V by Flaminio Ponzio. The porticos in the entrance court are supported by 96 granite columns.

The apartments on the ground floor contain a choice collection of pictures, open to the public daily at 10 o'clock. We shall enumerate the principal of them:

1st room. The holy Trinity by Leandro Bassano, the Madonna child and two apostles, the conversion of S. Paul by Garofalo, a Madonna by Ghirlandajo, S. Peter

repentant by Spagnoletto, the adoration of the kings by Giacomo Bassano.

2d room. Our Saviour and a head of S. Francis by Annibal Caracci; the marriage at Cana, birth of Christ, and deposition from the cross by Garofalo, the Virgin, Jesus and S. John by Titian, Christ with a disciple, Venus weeping for the death of Adonis both by Scarsellino, the chase of Diana, one of the master pieces of Domenichino.

3d room. S. Anthony preaching to the fish by Paul Veronese, Pordenone and his family painted by himself, a S. John Baptist in the desert by Paul Veronese, a S. Francis by Annibal Caracci, and a holy Family by Pierin del Vaga.

4th room. Two apostles by Buonaroti, the rape of Europa by the cavalier d'Arpino, a Raphael the deposition from the cross, another deposition by Garofalo; the Cumæan sybil of Domenichino, the visitation of S. Elisabeth of Rubens, a David by Giorgione.

5th room. The four seasons by Albano, Joseph with the wife of Putiphar by Lanfranc, the Samaritan woman by Garofalo, the prodigal child by Guercino, and the resurrection of Lazarus by Agostino Caracci.

6th room. A Susanna by Rubens, a portrait of the Fornarina by Giulio Romano, a Venus and Satyr by Paul Veronese.

The 7th room is covered with looking glasses.

8th room. Contains four mosaics one representing Paul V of the Borghese family, a Madonna and child by Palma, and a portrait by Bronzino.

9th room. A prodigal child by Titian, a holy Family by Innocenzo d' Imola, a deposition by Pietro Perugino, a portrait of Cesare Borgia, and another of a cardinal by Raphael, the Madonna and child by Scarsellino; the celebrated picture of sacred and profane love, one of the master pieces of Titian.

10th room. The return of the prodigal child by Guercino, a resurrection of Lazarus and a flagellation by Garofalo, a Madonna by Pietro Perugino, Samson bound to the column of the temple, Jesus in the presence of the Pharisees, and the three Graces all by Titian.

11th room. A holy Family by Scipio Gaetano, the Virgin and child by Bellini, the wife of Titian under the figure of Judith by Titian, Lot and his daughters by Gherardo delle Notti, a portrait of Raphael by one of his pupils, a Virgin and child by Andrea del Sarto.

CAMPO MARZO.

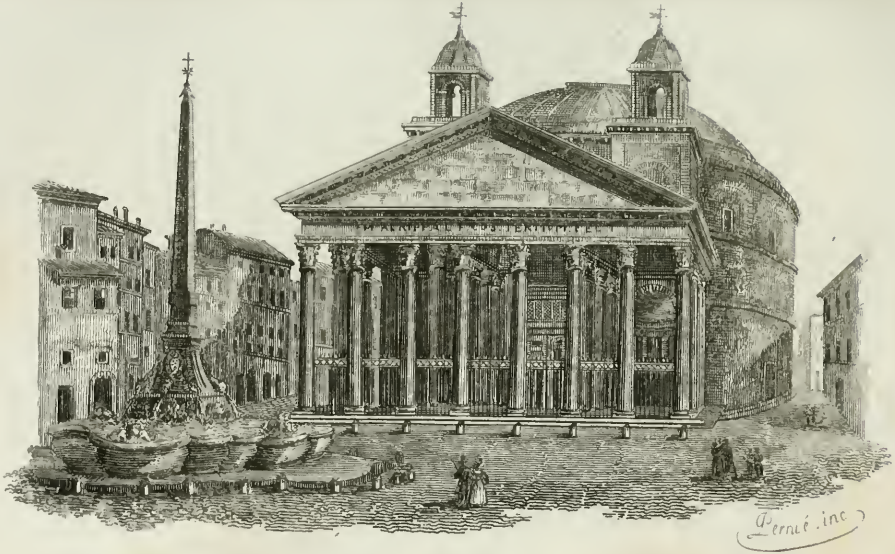
The ancient Campus Martius extended from the Capitol, Quirinal and Pincian hills to the Tyber, and in the days of the republic was consecrated to gymnastic exercises, and the public assemblies for the election of magistrates, but under the empire a part only remained for public use, the rest being occupied by monuments, by the theatres of Pompey and Marcellus, the amphitheatre of Taurus, the Pantheon and the thermæ of Agrippa.

S. MARIA MADDALENA.

This church contains several ornaments, and some paintings. Placido Costanzi has represented S. Camillo de Lellis founder of the religious order that assists the dying; Baciccio painted the chapel of S. Nicholas of Bari.

S. MARIA IN AQUIRO.

This appellation is said to be derived from the «equiria» games which were celebrated on this spot; it is now called Orfanelli from the house in which orphans are received and educated. The second chapel contains paintings by Gherardo delle Notti. Over the altar is the



THE PANTHEON

visitation of the B. Virgin, by Boncore. In the chapel of the Annunciation are a picture by Nappi, or the Capuchin, and frescoes by Saraceni.

PANTHEON.

This monument, the most perfect of the roman antiquities, was erected by Agrippa in his third consulate in the 727 year of Rome and the 27 before the christian era. Is is evident that the circular part of this edifice has no connection with the portico, a circumstance which has given rise to discussion amongst modern writers, some pretending that the round hall is greatly anterior to Agrippa, and that he merely added the portico. This hall, however, can be attributed only to Agrippa, as it is connected with his thermæ; we may reasonably conclude that wishing to transform this building into a temple, Agrippa added the portico in 729 to the edifice which had been erected in 727. Dio observes that as the statue of Venus and Mars, placed in the interior, had the attributes of several divinities, the temple was called the Pantheon, but adds his belief that it was so called from the resemblance of the roof to the form of the heavens. The statue of Julius Cæsar was placed in the interior; those of Augustus and Agrippa in niches under the portico. Having suffered from fire under Titus and Trajan the Pantheon was restored by Adrian, and at a subsequent period by Antoninus Pius, Severus and Caracalla, as is proved by the following inscription still legible on the architrave.

IMP. CAES. SEPTIMIVS . SEVERVS . PIVS . PERTINAX . ARABICVS . ADIABENICVS . PARTHICVS . MAXIMVS . PONTIF. MAX. TRIB. POTEST. X. IMP. IX. COS. III. P. P. PROCOS

IMP. CAES. M. AVRELIVS . ANTONINVS . PIVS . FELIX . AVG. TRIB. POTEST. V. COS. PROCOS. PANTHEVM . VETVSTATE . CORRVPTVM . CVM . OMNI . CVLTV . RESTITVERVNT

This last restoration was made in the year 202; no further mention is made of this monument till it was visited by the emperor Constantius in 354. In 391 it was closed like all other pagan temples, and remained so till 608, when the emperor Phocas ceded it to Boniface IV who dedicated it in honour of the B. Virgin and the Martyrs under the title of S. Maria ad Martyres, which it still preserves.

In 663 the emperor Constantius II stript the temple of the bronze tiles which covered the roof and the cupola and of the bronze statues which had escaped preceding devastations and gave orders to transport them to Constantinople. They were taken by the Saracens and carried to Alexandria. Gregory III repaired this injury by covering the roof with lead.

In the civil broils of the XIII and XIV centuries this monument suffered severely, at the beginning of the XV the eastern side of the portico had disappeared; ruins had accumulated to the height of the bases of the columns, so that it was necessary to descend several steps in order to enter the church.

In 1632 Urban VIII of the Barberini family ordered all the bronze of the portico to be applied to the construction of the columns of the confession and of the chair of S. Peter, and to the founding of cannon for the castel S. Angelo which amounted to eighty in number. Torrigio, who was an eye witness, says, that the metal thus carried away weighed 450,251 and the nails alone 9374 pounds.

In 1662 Alexander VII restored the eastern side, raised the two granite columns still standing and cleared away the rubbish and huts which encumbered the portico. Benedict XIV in the middle of last century reduced the interior to its present state; under Pius VII the covering of the cupola was partly renewed and excavations were

made near the western side of the portico which have thrown light on the plan of the edifice.

The portico 103 feet wide and 61 deep, consists of sixteen columns, each of a single block of oriental granite 14 feet in circumference and 38 in height exclusive of either base or capital. The eight front columns of grey granite support an entablature and pediment of the finest architectural proportions. The entrance into the temple was formerly effected by seven steps but at present only by two. The diameter of the interior which is equal to its height from the pavement, is 132 feet, the thickness of the external wall is 19 feet. The light enters by a single circular opening 26 feet in diameter at the top of the roof.

The tribune of the high altar of a semicircular form is ornamented with two large fluted columns of violet marble 27 feet high and 3 1/2 in diameter, without the capital and base; six circular chapels decorated with columns and pilasters support the entablature the friese of which is covered with porphyry. The bronze Caryatides the work of Diogenes of Athens, which according to Pliny were placed in the interior, probably supported the upper cornice of the attic.

Around the circumference between the chapels are eight niches called by the ancients ædiculæ adorned with a pediment supported by two corinthian columns of giallo antico, porphyry and granite, which have been adapted to serve for altars.

On the third chapel on the left in entering, under the statue of the Madonna del Sasso, the work of Lorenzetto, one of his pupils, are the remains of Raphael. The busts of Peruzzi, Pierin del Vaga, Zuccari, Annibal Caracci and others who were buried in this temple have been transferred to the Capitol.

THE CHURCH OF S. MARIA SOPRA MINERVA.

Derives its name from the temple of Minerva erected by Pompey, on the ruins of which it was built. The most interesting objects which it contains are a crucifix painted by Giotto, the tombs of Leo X and Clement VII by Baudinelli, and a statue of our Saviour by Michael Angelo. In the convent is a library open daily to the public.

The ancient church of S. Eustachio, which was restored in the last century on the designs of Canevari, preserves in an antique urn placed under the altar the remains of the titular saint whose martyrdom is represented in a painting by Fernandi, placed in the choir.

Near this church is the Sapienza or University commenced by Leo X on the plans of Michael Angelo; it was continued by Sixtus V, and finished by Alexander VII. It is divided into five colleges, viz. those of theology, law, medicine, philosophy and philology, the professors are paid by governement. On the ground floor are schools of the fine arts under the direction of the academy of S. Luke in which lectures are delivered on sculpture, painting, architecture, perspective, anatomy and mythology.

The palazzo Madama, the residence of the governor of Rome, was built by Catherine de Medici, afterwards queen of France, on the ruins of the thermæ of Nero of which several granite columns are still preserved in a cellar in the Via de' Crescenzi. Numbers of statues, busts and bas reliefs found in the ruins were once deposited in the Giustiniani palace which contained also a fine collection of paintings.

S. LUIGI.

This church was built in 1589 by Henry III king of France, on the designs of Giacomo della Porta. It has

three naves, divided by jonic pilasters, covered with sicilian jasper. In the second chapel on the right are frescoes by Domenichino representing on one side S. Cecily distributing her clothes to the poor, the same saint in her last moments, and on the other the angels crowning her and her husband. The assumption of the Virgin over the high altar is by Francesco Bassano. In the chapel of S. Matthew is a fine painting by Caravaggio representing our Saviour summoning the publican to abandon his occupations and to follow him; and in the sacristy a small painting of the Madonna attributed to Correggio.

CHURCH OF S. AUGUSTIN.

This church, built in 1483 on the designs of Baccio Pintelli, by cardinal d'Estouteville de Rohan and restored in the last century by Vanvitelli is in the italian style of the XV century. It is divided by columns into three naves, its cupola was the first ever erected in Rome.

Near the entrance is a statue of the Madonna and child, by Sansovino, which being in particular veneration, is decorated with precious gifts.

In the chapel of S. Augustin are three paintings by Guercino. At the high altar are four angels, according to the models of Bernini, and an image of the Virgin, said to have been painted by S. Luke, brought to Rome by the Greeks after the fall of Constantinople. In the urn of verde antico of the adjoining chapel reposes the body of S. Monica, mother of S. Augustin. The statue of S. Thomas de Villanova by Ferrata, the group of the Virgin, child and S. Andrew by Sansovino, and the Madonna of Loreto by Caravaggio, decorate the adjoining chapels; on the third pilaster on the left of the entrance is the celebrated fresco of Isaiah by Raphael.

In the convent annexed to the church is a library to which the public is admitted daily.

The church of S. Antonio de' Portoghesi, was built in 1695 by Martin Longhi, at the expense of the king of Portugal. It contains several rare and beautiful species of marble, gilt stuccoes and paintings by Calandrucci, Graziani and Luigi Agricola.

S. APOLLINARE.

In 772 Adrian I built this church on the ruins of a temple or monument consecrated to Apollo. It was restored by Benedict XIV, and contains a statue of S. Francis Xavier by Legros; on the altar is a painting by Ercole Gennari.

In the Roman seminary young men, destined for the ecclesiastical profession, are instructed in the belles lettres, and the different branches of philosophy and theology. The establishment is under the inspection of the cardinal Vicar-general who generally resides in it.

The palazzo Altemps, the porticos of which were raised by Balthassar Peruzzi, contains some ancient statues, columns and bas reliefs, and in the chapel is preserved the body of pope S. Anicetus, who died a martyr in 168.

On the front of a house in the same street Polydore Caravaggio painted in chiaroscuro the fable of Niobe. The Lancellotti palace possesses ancient statues of Mercury, Diana and numerous busts.

THE CHURCH OF S. SALVATOR IN LAURO.

Contains 34 corinthian columns, a painting by Peruzzini of the Santa Casa of Loreto, and the first production of Pietro di Cortona.

The house numbered 124 in the Via Coronari, was the property and once the residence of Raphael. Near the piazza S. Angelo formerly existed an arch raised in honour of the emperors Gratian, Valentinian II and Theodosius; the verde antico columns and other marbles forming its decoration are now in the church of S. Celsus, near which are the palazzo Cicciaporci built by Giulio Romano, and palazzo Nicolini by Sansovino, a celebrated florentine architect.

CHIESA NUOVA.

S. Filippo Neri, with the assistance of Gregory XIII built this church which contains works of Pietro di Cortona (who painted the ceiling and cupola); of Gaetani, cavalier d'Arpino and Muziano.

Before the high altar are four fine columns of porta santa with the bases and capitals in gilt bronze; three paintings by Rubens represent angels, saints and martyrs.

The body of S. Filippo Neri, reposes in the chapel consecrated in his honour, the presentation of the B. Virgin in the temple, over the next altar, is an esteemed work of Barroccio. In the sacristy is a statue by Algardi of S. Philip and in the room which the saint inhabited are paintings by Guercino and Guido.

S. MARIA DELLA PACE.

This church was built under Sixtus IV by Pintelli, and restored under Alexander VII by Pietro da Cortona, who added its semicircular portico.

The interior has a nave and octogonal cupola. The first chapel on the right contains a bronze bas relief of the deposition from the cross, and S. Catherine surrounded by little children by Fancelli; over the arch are the cele-

brated frescoes of Raphael representing the cumæan, persian, phrygian and tiburtine Sybils.

Under the cupola are the visitation of S. Elizabeth by Carlo Maratta; the presentation in the temple, a master piece of Baldassar Peruzzi; the birth of the B. Virgin by Vanni, and her death by Morandi. There are four columns of verde antico near the high altar over which are some works of Francesco Albano.

In the church of S. Maria dell'Anima begun in 1400 and afterwards enlarged by German residents in Rome who established near it a hospital for their fellow citizens, are sundry works of Saraceni, Gemignani; a Madonna over the altar by Julio Romano; the tomb of Adrian VI from the designs of Peruzzi, and a monument to Luke Holstenius who flourished in the XVII century. The front gates, of a good style of architecture, are attributed to Sangallo.

PIAZZA NAVONA.

This piazza occupying the site of the circus of Alexander Severus, some ruins of which exist under the church of S. Agnes, still preserves its original form, the houses being built on the foundations of the ancient seats.

Under Gregory XIII a fountain was placed at its northern, and another at its southern, extremity. The latter consists of two large marble basins; in the centre is the figure of a Triton holding a dolphin, by Bernini, erected under Innocent X; on the borders of the vase are similar figures executed by Flaminio Vacca, Leonardo of Sarzana, Silla and Landini.

Bernini by order of Innocent X made the designs of the central fountain formed of a large circular basin 73 feet in diameter, within which is a rock perforated on its four sides, and four colossal statues, executed on the

models of Bernini, representing the Ganges, Nile, La Plata and the Danube.

Amarket is held in this piazza every wednesday, and in august it is inundated on saturdays and sundays.

S. AGNES.

This church restored by the Pamphilj princes in the XVII century is in the form of a greek cross. The interior contains eight large columns of cottanello marble, gilt stucco, verde antico near the high altar, several statues and paintings by various artists of that period.

The S. Agnes in the flames, and S. Eustace exposed to the lions are by Ferrata; the group of the holy Family by Guidi; the tomb of Innocent X by Maini. Below the church is one of the finest works of Algardi, representing S. Agnes.

The Pamphilj palace, adjoining the church, was built in 1650 on the designs of Rainaldi. On the extensive ceiling of the grand gallery Pietro di Cortona painted the adventures of Eneas.

The Braschi palace is celebrated for its splendid marble stair case which is decorated with columns and pilasters of oriental red granite.

At the corner of this palace is the piazza Pasquino on which is an ancient mutilated statue placed on a pedestal; it was found near the shop of a tailor named Pasquino who was celebrated for his jokes and satires a circumstance from which the word pasquinade is derived. The statue, though greatly injured by time, exhibits traces of excellent workmanship; it formed part of a group representing Menelaus defending the body of Patroclus.

The church of S. Pantaleo, erected in 1216 by Honorius III, was presented by Gregory XV to S. Joseph Calasanzio who founded the order of the pious schools

destined to give gratuitous instruction in reading, writing, arithmetic and rudiments of latin. The body of the saintly founder reposes under the altar in an urn of porphyry.

The palazzo Massimi, built by Balthassar Peruzzi, contains various paintings and an antique statue of a Discobolus, copied from the bronze statue by Myron.

S. ANDREA DELLA VALLE.

In this church, erected in 1591, are several classic works of the Bolognese school. Lanfranco painted the cupola; Domenichino the four Evangelists and several traits from the history of S. Andrew; il Calabrese the pictures allusive to the life of the saint. The first chapel on the right has eight columns of verde antico; the second, that of the Strozzi family, has twelve of lumachella, four tombs and over the altar a bronze group of the B. Virgin with our Saviour after his crucifixion, copied from the original of Michaelangelo. The other monuments of note are the tombs of Pius II and Pius III by Pasquino da Montepulciano; the assumption over the last altar by Passignani; the statues of S. John the Baptist, the Evangelist, S. Martha and S. Mary Magdalen.

THE THEATRE OF POMPEY.

Occupied the entire space between the palazzo Pio, and the Via Chiavari and Giupponari; the scena or stage began near the tribune of S. Andrea della Valle, the centre of the semicircular part is now covered by the palazzo Pio on which are the only visible ruins of this monument. It contained 28,000 spectators, and communicated with a portico supported by 100 columns occupying the site of the present streets della Farina, Sudario, Argentina and Barbieri. On the days of public representation the senate

assembled in a hall called Curia Pompeia in which Cæsar fell on the ides of march the 709 year of Rome and 44 before our era.

The palazzo Stoppani, now Vidoni, was built on the designs of Raphael; the Prenestine tables, a kind of ancient calendar found at Palestrina, are preserved here, and at the foot of the stairs is an antique statue of Marcus Aurelius.

In the vicinity of the Argentina theatre are the churches of the S. Sudario, belonging to the Piedmontese, and S. Julian to the Flemish nation, also those of S. Helen, and S. Nicholas. In the yard and cellar of the house adjoining this church are four ancient columns which formed part of the temple of Hercules Custos finished by Sylla in the 669 year of Rome.

The palazzo Mattei possesses many objects of antiquity; the statues of Pallas, Jupiter, Abundance, bas reliefs representing a consul punishing a culprit; a sacrifice to Priapus; the chace of Meleager; a sacrifice to Esculapius; the rape of Proserpine; the three Graces; Peleus and Thetis, besides busts of several emperors.

In the rooms are paintings by Paul Brill, and Breughel, the sacrifice of Abraham by Guido, frescoes by Pietro di Cortona, and the entrance of Charles V into Bologna by Tempesta.

FLAMINIAN CIRCUS.

The Mattei palace just described occupies the site of the circus built by Caius Flaminius who, in his second consulate was killed at the battle of lake Thrasymene. It covered the space bounded by the piazza dell'Olmo, and Capizucchi. It was surrounded with temples which have all disappeared. From the columna bellica, placed before the temple of Bellona, the consuls and emperors

hurled a dart in the direction of the country against which they declared war.

In the piazza Tartaruga is the beautiful fountain, raised on the designs of Giacomo della Porta; the bronze figures are by Taddeo Landini a distinguished florentine artist.

In the Costaguti palace are several frescoes by celebrated artists of the first period of the XVII century. Hercules shooting an arrow against Nessus who is carrying away Dejanira is a work of Albano. Apollo mounted on his car surrounded by Genii and Time discovering Truth is by Domenichino. The episode of the Jerusalem, Rinaldo sleeping on his car drawn by two dragons in the presence of Armida, is a highly finished composition of Guercino. The Venus, Cupid and other divinities are by the cav. d'Arpino: Justice and Peace by Lanfranc Arion seated on the dolphin and a vessel filled with mariners by Romanelli.

S. CATERINA DE' FUNARI.

This church was built in the XII and was restored in the XVI century by Giacomo della Porta. The coronation of the Virgin is by Annibal Caracci: the S. Margaret a copy of an original of the same artist, by his pupil Massari; Scipio Gaetano painted over the third altar the assumption of the B. Virgin. The frescoes over the high altar are by Frederic Zuccari and Raffael da Reggio.

S. MARIA IN CAMPITELLI.

Was built at the public expense in 1658, from veneration for a miraculous image of the Madonna. In the interior are pilasters and 22 fluted corinthian columns. The paintings are by Conca, Giordano, Gemignani and Baciccio.

PORTICO OF OCTAVIA.

This portico, built by Augustus, was in the form of a parallelogram having a double row of columns 360 feet in extent, and the temples of Jupiter and Juno in the centre. The fragments preserved in the Capitol convey an exact idea of its form and size. According to Pliny and Pausanias it was decorated with several monuments of art, particularly with the Cupid of Praxiteles, all which were consumed by fire under Titus. The portico was restored by Severus and by Caracalla, and later in the V century.

The part still existing was formerly one of the chief entrances: it had an interior and an exterior front, each supported by four fluted columns, and two pilasters of the corinthian order. Of one of these fronts only two columns and a pilaster remain; of the other, two columns and two pilasters. They support an entablature terminating in a pediment.

Under the portico is the little church of S. Angelo in Pescheria, belonging to the fishmongers' company. The painting over the altar of S. Andrew is by Vasari.

In the lane leading to the church of S. Catherine are remains of the temple of Juno Regina. These consist of three fluted columns of the composite order, with a part of the entablature. They now belong to a private dwelling.

THE THEATRE OF MARCELLUS.

Raised by Augustus, and so named from his nephew, the son of Octavia, was 267 feet in diameter, and contained thirty thousand spectators.

The interior was formed of large travertine blocks: on the exterior were columns of three orders of architecture, one of which orders has disappeared. The remains

of the other two consist of demi-columns doric and jonic. Their proportions serve as a model to modern architects for the union of these orders.

In the middle ages this monument became a fortress of the Pierleoni. To these succeeded the Savelli who built, on the designs of Peruzzi, the palace now occupied by a branch of the Orsini family.

About the middle of the neighbouring lane called della Bufala was the porta Carmentalis of the first walls of Rome, and near it the forum Olitorium, or vegetable market in which were three temples that faced the Capitol. Some remains of them are still visible. One of them raised by Colatinus, in the year 500 of Rome, was dedicated to Hope, the second to Piety in the 559 year, and the third to Juno Matuta in the 571. The temple of Piety raised in commemoration of filial piety in this forum, stood on the site of the theatre of Marcellus.

S. NICCOLÒ IN CARCERE.

This church, built in the IX century, and since frequently restored, is divided into three naves by 14 antique columns varying in materials and diameter. Under the altar is an antique urn of green porphyry with carvings of Medusa's head. The remains of the three temples mentioned above may be seen in this church. Near that of S. Galla was the triumphal gate of Servius.

The church of the Consolazione contains estimable compositions of Zuccari, Pomarancio and Roncalli: it adjoins the hospital for the wounded of both sexes.

In the church of S. Aloy de' Ferrari, and S. John Baptist are also numerous paintings by the same, and by other artists.

The forum Piscarium or fish market was in this quarter.

GUIDE OF ROME

SIXTH DAY

FROM THE VELABRUM TO THE FABRICIAN BRIDGE.

VELABRUM.

The Velabrum was a marsh, formed by the overflowings of the river and by the waters that came from the Palatine and Aventine hills; it still preserves its appellation though it was drained by the last kings of Rome, when they completed the cloaca maxima.

At the foot of the Palatine was the forum Boarium or cattle market; probably the original Roman forum, on which stood the bronze cow of Myron brought from Egina. In its vicinity was the ara maxima or altar raised by Hercules after having killed Cacus, and the temple of Hercules, discovered in the XV century, which contained his statue of gilded bronze, now in the Capitol. Tacitus asserts that it was at this spot that Romulus began to trace the furrows of his new city, 753 years before Christ.

JANUS QUADRIFONS.

This is the only arch that remains of those called Jani, which served to shelter the people from the weather. In 1829 it was cleared of all the constructions raised by the Frangipani, when they converted it into a fortress in the XIII century. Each front presents an arch with small niches. This building may be ascribed to the time of Severus.

THE ARCH OF SEPTIMIUS SEVERUS.

Was erected, as is seen from the inscription, by the bankers and merchants of the forum Boarium in honour of Severus and his family. Its principal front is situated towards the west; under the arch are represented Severus and Julia his wife, bearing the caduceus or a symbol of Concord, and performing a sacrifice with Caracalla and Geta, whose figure was effaced after his death but of which traces are visible. Under these bas reliefs are others of sacred utensils, sacrifices, prisoners accompanied by Roman soldiers and men driving oxen, alluding to one of the trades that raised this monument.

The church of S. Giorgio in Velabro was built in the IV century. It is proved by an inscription preserved there that the portico was added, and the church restored in the XIII century. It is divided into three naves by sixteen columns, four of which are of violet coloured marble.

The cloaca maxima was commenced by Tarquinius Priscus, and finished by his son Tarquinius Superbus, who drained into this channel the waters of the Velabrum.

The vault is formed of three layers of large blocks of tufo united at certain distances by blocks of travertine stone, without mortar or cement. The arch is twelve feet in height and twelve in breadth, thus justifying the assertion of Pliny that a car, loaded with hay, could easily pass within the aperture. Its length from the forum to the Tiber is 2500 feet, its mouth at the river is between the Palatine bridge and the temple of Vesta. It is remarked by Dionisius, Strabo and other authors that the cloacæ, the aqueducts and the high roads were alone sufficient to place the Romans in the first rank amongst nations.

Following the declivity of the Palatine we arrive at the ancient church of S. Anastasia restored by sundry

popes, near which was the ancient ara maxima. A very ancient christian altar is preserved here. In the interior are 8 violet, 2 red granite, and 2 africano columns.

In the Murcian valley, situated between the Palatine and Aventine and at the foot of the palace of the Cæsars was

THE CIRCUS MAXIMUS.

This spot was selected by Romulus to celebrate games in honour of Neptune (surnamed Consus), they were hence called Consualia; at these was effected the rape of the Sabine women. To commemorate this event the subterranean altar of Consus was erected in the circus; it was uncovered for the sacrifice before the games commenced, and then covered again with earth. Tarquinius Priscus built the circus, which from its size, received the appellation of maximus. The circenses, or games of the circus, were the favorite amusement of the Romans. They consisted principally of chariot races, each chariot having two or four horses, and of various athletic games. Dionysius of Halicarnassus, who visited this circus after its enlargement under Julius Cæsar says, that it was 3 1/2 stadii, or nearly half a mile in length, four plethre, or 400 feet in breadth, and that it could contain 150,000 persons. It was greatly injured by the fire which occurred under Nero, but being restored by Vespasian and by Trajan, it could hold 250,000 persons. It was further enlarged under Constantine and according to the notice of the empire it then afforded room for 405,000.

The circus was of an oblong form; one of the ends was semicircular, the other a gentle curve. At the semicircular end was the grand entrance; at the curve were the carceres or starting place. In the middle was the spina, a long narrow platform covered with aræ, statues, columns and two obelisks; at the extremities were the metæ

round which it was necessary that the cars should pass seven times before they were entitled to the prize.

A triple line of porticos placed over each other, and numerous rows of seats as in the theatres and amphitheatres were destined for the spectators. At the foot of the podium, appropriated in all these places of public amusement to the dignitaries of the empire, was a canal, called the euripus, nine feet in breadth and depth, added by Julius Cæsar.

Although originally destined for the chariot races, yet wrestling, pugilistic games, foot racing, the hunting of wild beasts, and other manly exercises were practised in the circus. It was on this spot according to Aulus Gellius, that Androcles, condemned to fight in the games, was recognized by the lion from whose foot he had extracted a thorn in Africa; the animal licked his hands and spared his life.

Besides the great circus there existed several others in Rome: the Flaminian, that of Flora, the Sallustian, those of Caligula, Adrian, Heliogabalus, Alexander Severus, and Romulus son of Maxentius, this last is situated on the Appian way.

Beyond a rivulet called the Marrana are the ruins of the

THERMÆ OF CARACALLA.

The emperor Antoninus Caracalla commenced these thermæ in 212, and finished them in the 217 year of the christian era. Porticos were afterwards added by Heliogabalus and Alexander Severus. Their magnificence has been extolled by Spartian, Sextus Victor and by Olympiodorus who says that they contained 1600 bathing places. The period of the destruction of this splendid edifice was during the wars between the Goths and the Greeks in the VI century.

In the excavations made in the XVI and XVII centuries, the torso of the Belvedere, the Farnese Hercules, the Farnesine Flora, the group of the Farnese bull, the three last now at Naples, and several hundred statues, more or less injured, were found in these ruins.

The form of the edifice was a square measuring 1050 feet on each side. In the centre was a building 690 feet high, 450 wide, isolated in an extensive court used for public exercises; a kind of theatre was placed on the hill to the south west. The front was at the north east, where numerous chambers, still visible, were occupied by the guards and slaves attached to the establishment, had a common entrance into a large arched portico leading to the baths; six stair cases placed at sundry distances led to the court containing the central edifice.

Later excavations have produced mosaics of porphyry, serpentine, giallo antico, porta santa, white marble and lava; the designs present a variety of forms, and brilliancy of colours, but are inferior in workmanship to those of the courts for exercises, representing gymnasiarchs and athletæ; these last are now in the Lateran palace.

This part of the thermæ was distributed into two courts surrounded with porticos which served for the gymnastic exercises. Near this were a large central hall called the Pinacotheca, in which were eight enormous granite columns; a round hall at the south west opposite the theatre; and the great piscina 188 feet long and 134 broad which had nine channels for the passage of the water. The lower part of the walls was covered with a mastich called opus signinum, which rendered them impenetrable to water. At each end of the court are remains of two octogonal halls near which were discovered in 1777 the two basaltic baths now in the Vatican museum.

The church of SS. Nereo and Achilleo was erected in 524, and rebuilt in 1596. Four columns of africano

marble support the baldachin of the altar, near which are two ambones. In the tribune is the presbyterial chair used by S. Gregory I.

The church of S. Sixtus is situated in the

VALLEY OF EGERIA.

This valley celebrated according to ancient tradition as the spot where Numa consulted the goddess Egeria, is between the Cælian mount and a hill called Monte d'oro, yet is has been placed by modern writers at a distance of three miles from the city. From a comparison of passages of ancient authors, and particularly of Juvenal where he describes the journey of Umbricius, it is evident that this valley was near the porta Capena which was situated in this direction.

On a hill to the right, overlooking the church of S. Cesareo was the temple of Mars extra muros, and on the ancient via Appia in the vigna Sassi is

THE TOMB OF THE SCIPIOS.

Discovered in 1790, and composed of two stories; the first still existing is a large subterranean chamber dug out of the tuffo; of the second in which were semi-columns of the jonic order, and niches occupied by the statues of the Scipios, and by that of the poet Ennius, nothing remains. The following objects, found in this tomb, are now in the Vatican museum; the sarcophagus of Lucius Scipio Barbatus, conqueror of the Samnites and Lucanians, before the first punic war; a bust crowned with laurel supposed to be that of the poet Ennius but probably of one of the Scipios; another in white marble of an unknown personage, and several inscriptions. Copies of these occupy the places of the originals in this monument, so interesting

from its antiquity, and for its having been the tomb of the family to whom Rome owed the conquest of Carthage.

In the same vineyard is the columbarium of Hylas and Vitalina, destined like other monuments of this nature, to receive the ashes of the slaves, and emancipated freedmen who were generally buried on the lands or near the tombs of their masters: several small niches were filled with the vases called ollæ, which contained the bones and ashes collected at the funeral pile. In front of these niches were inscriptions (tituli) with the names, rank and profession of the deceased. These columbaria were raised on the sides of the high roads and particularly on the Latin and Appian ways.

The first inscription is that of Hylas and of Vitalina, the proprietors; the others of persons attached to the court of Augustus and Tiberius.

On the Appian way is the arch of Drusus raised by the senate to the father of the emperor Claudius. The canal and arcades still visible on the upper part and at the side of this monument are part of the aqueduct used by Caracalla to supply waters for his thermæ.

PORTA APPIA OR S. SEBASTIAN.

This gate was substituted in place of the porta Capena when the city was enlarged; it derived its appellation from the Appian way, which was paved with large blocks of stone by the censor Appius Claudius in the 442 year of Rome, and was the most magnificent of all those opened by the Romans. It was repaired by Augustus when he drained the Pontine marshes, by Vespasian, Domitian, Nerva and by Trajan. It united with the Latin way at the Casiline bridge near Capua. The present name of the gate is taken from the basilic of S. Sebastian two miles distant.

A quarter of a mile from the gate is the Almo, a stream supplied by various springs five and six miles distant from the city; according to Ovid, the priests of Cybele annually washed in this stream the statue of that goddess and the utensils used in her worship.

Opposite the little church of « Domine quo vadis », are the ruins of the tomb of Priscilla, the wife of Abascanthus, mentioned by Statius and further on are several tombs and an extensive columbarium supposed to be that of the slaves of Augustus.

In the Casali vineyard several inscriptions were found in 1826 relative to the Volusia family, one of the most distinguished of ancient Rome, and near this spot, a marble sarcophagus, of fine composition and well preserved, the bas relief of which represents a battle between the Gauls and Romans.

In another vineyard, to the left of a lane diverging from the main road, a large sepulchral chamber was discovered in 1726. It was appropriated to the bondsmen of Livia Augusta, and contained numerous vases and cinerary vases with their inscriptions, all of which are now in the gallery of the Capitol.

THE CHURCH OF S. SEBASTIAN.

Built over the cemetery of S. Calixtus is one of the seven basilics of Rome; it was rebuilt in 1611 by cardinal Scipio Borghese on the designs of Flaminio Ponzio. The high altar is adorned with four fine columns of verde antico, and over the doors are figures of saints painted by Antonio Caracci. The statue of S. Sebastian is by Giorgetti from a model of Bernini.

A stair case leads from the church to the catacombs dug in the form of corridors or galleries. These excavations, from which sand or arena, now called pozzolana, was taken for purposes of construction, were formerly

called arenaria. They were enlarged by the christians who in the times of persecution practised here the exercises of religion and buried their dead. The ancient ecclesiastical authors assert that 14 popes, and 170,000 christians were buried here; and that the bodies of S. Sebastian, of the apostles Peter and Paul, were deposed during a certain period in these catacombs.

On the left of the road are the ruins of a villa, ascertained by late excavations to be that of Maxentius, built in the year 311 of the christian era. One of the most remarkable monuments of this villa on the Appian way is the

TEMPLE OF ROMULUS.

The plan of this building is an oblong square, surrounded with a wall, with a portico of arcades and pilasters in the interior. In the centre was the temple of which only the subterranean part now remains. Palladio from whom these particulars are derived, has proved that this temple was one of those called prostyle; that it had a rectilinear portico with six columns, that the entrance was round, and that the edifice was seen from the Appian way. The subterraneous parts of the portico are well preserved; the walls are about 14 feet thick; the diameter of the subterranean cella nearly 100; it is encircled with niches and in its centre is a large octagonal pillar supporting the roof.

As this temple is of a construction similar to that of the circus, which is ascertained by numerous inscriptions found in the late excavations to have been that of Romulus the son of Maxentius, and as the medals struck after his death bear on the reverse a round temple, this edifice may safely be considered as dedicated to the same personage.

Behind the wall of the large square court opposite the carceres of the circus, is a small unknown tomb of more ancient construction.

THE CIRCUS.

Known during centuries under the name of Caracalla was proved by the excavations made by the duke Torlonia in 1825 to be that of Romulus, the son of Maxentius. Three inscriptions bear the name of Maxentius; the one best preserved placed under the entrance door is as follows:

DIVO . ROMVLO . N. M. V.
COS. ORD. II. FILIO
D. N. MAXENTII . INVICT.
viri . et . perp. AVG. NEPOTI
T. DIVI . MAXIMIANI . SENI
ORIS . AC . *bis . Augusti*

Thus illustrating the anonymous writer a contemporary of Maxentius published by Eccard, who says that this emperor erected a circus in catecumbis, or near the catacombs.

The circus being well preserved is one of the most interesting monuments near Rome. Its length is 1700, its breadth 260 feet; the carceres circus and spina are distinctly visible. The carceres are divided into 13 arches; the circus in the distribution of the seats resembled other edifices of this sort; the spina was 300 feet long, 22 wide and from 2 to 5 high.

CECILIA METELLA.

This sepulchral monument 100 feet in diameter is of a circular form built of large blocks of travertine; its walls are of the extraordinary thickness of 35 feet. In its interior was found, under Paul III, the marble sarcophagus now placed in the court of the Farnese palace.

On the top of the monument is the following inscription:

LONDON BRIDGE, WITH THE OLD WATER WORKS.

CAECILIAE
Q. CRETICI . F.
METELLAE . CRASSI.

Over which is a marble friese finely executed and adorned with bucrania or bulls heads and festoons.

The upper constructions are of the year 1299 when the Caetani family transformed this tomb into a fortress.

MONUMENT OF SERVILIUS.

Beyond the tomb of Metella are remains of the ancient pavement of the Appian way, which at this point was 14 feet broad, and was crowded with numerons sepulchral monuments now altogether unknown; some fragments, however, found in an excavation made in 1808 indicate that on this spot was the tomb of Servilius Quartus.

Near the farm called Roma Vecchia are remains of a quadrangular wall built of large blocks of peperino or alban stone, some being ten feet long. This spot, it would appear from Martial, was the sacred field of the Horatii, and near it, at the fossæ Cluiliæ, tradition places the combat between the Horatii and Curiatii.

VILLA OF THE QUINTILII.

The mass of ruins known under the name of Roma Vecchia are those of a country house of the second century of the christian era, belonging to Cordinus and Maximus Quintili, as is proved by the following inscription observed on several pipes of lead: II. QVINTILIORVM, CONDINI . ET . MAXIMI. The two brothers were put to death by the emperor Commodus who appropriated to himself their extensive property. Several statues, bas reliefs, columns and fragments were found here in 1828, reservoirs of water, a fountain, an aqueduct, two large

halls for bathing, and a small amphitheatre may be traced among the ruins.

Near the circus of Romulus is the temple of Bacchus, ascertained by a greek inscription on an ara of Bacchus mentioned by Holstenius.

The portico is supported by four white fluted corinthian columns, taken from some edifice of the time of the Antonines; on the right hand is seen the altar of Bacchus with its greek inscription and the dionysiac serpent. In the XI century it became a church and was afterwards dedicated to S. Urban.

In the valley of the Caffarella is the Nymphæum, hitherto considered as the fountain of Egeria, known from Juvenal and Symmachus to have been near the Capena gate. These nymphæ are frequently seen in the villas of the ancients who dedicated them to rivers, fountains and Naiads.

This edifice of reticular brick work had several niches occupied by statues. The pavement two feet lower than the present level was covered with serpentine, the walls with verde antico, and the niches with white marble. At the furthest end of the grotto is a recumbent statue probably that of the Almo. The style of the building is of the time of Vespasian.

In the same valley half a mile from this Nymphæum in the direction of the city is the

TEMPLE OR FANUM REDICULI.

When Annibal raised the siege of Rome a field and Fanum were consecrated to the Genius of Return, but its position is stated by Pliny to have been on the Appian way two miles from the Capena gate; this little temple was probably dedicated to the river Almo which flows at

its base. The brick construction resembles that of the aqueducts near the porta Maggiore of the time of Nero.

Its pilasters have small apertures in the centre and two octagonal half columns are placed on the side that faces a cross road connecting the Appian and Latin ways.

Returning to the Appian way and following the road near the church of S. Sebastian for the distance of two miles is the

BASILIC OF S. PAUL.

This church was built by Constantine in a farm belonging to Lucina, a Roman matron, over the cemetery in which S. Paul was buried. It was rebuilt and enlarged in 386 by Valentinian II and Theodosius, completed by Honorius and restored by several popes. On the night of the 15 july 1823 the greater part of this basilic and in particular the roof, the central nave and the doors were consumed by fire. It is already in great part rebuilt with some slight deviations from its original structure.

The ancient front which still remains is adorned with mosaic of the XIII century. The interior was 240 feet long (without reckoning the tribune) 138 wide, and its five naves were separated by 132 columns 36 feet high, and 11 in circumference, taken in part from the Emilian basilic. The columns supporting the grand arch of the tribune were 22 feet high and 5 in diameter; the altars were decorated with 30 porphyry columns which were also injured by the flames.

The ancient mosaics have been preserved; that over the great arch of the principal nave made under S. Leo in 440, represents our Saviour with the 24 ancients of the apocalypse and the apostles Peter and Paul. On the upper part of the great nave was the series of portraits of the popes from S. Peter to Pius VII the CCLIII pontiff.

Under the high altar which was greatly injured, are parts of the bodies of SS. Peter and Paul. In the tribune is a mosaic of the XIII century.

Adjoining the basilic is a monastery; its cloister is surrounded with arcades built in 1220 within which are several ancient inscriptions.

S. PAUL AT THE THREE FOUNTAINS.

Three churches were raised by the ancient christians on this spot called ad aquas Salvias. That erected where S. Paul suffered martyrdom was restored in 1590 by cardinal Aldobrandini on the designs of Giacomo della Porta; it contains the three springs of water which are said to have appeared at the three bounds of the apostle's head.

In the church dedicated to SS. Vincent and Anastasius in 624 are frescoes of the XII apostles from the designs of Raphael.

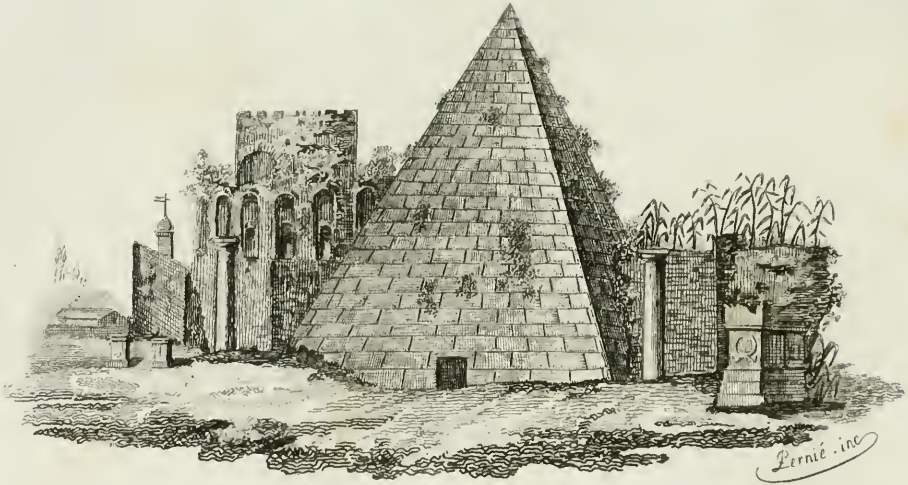
The third church, dedicated to the Madonna under the denomination of S. Maria Scala Cœli and restored by cardinal Alexander Farnese on the designs of Vignola, is of an octagonal form terminated by a cupola. It contains a mosaic by Zucca a florentine, the first good modern work of the kind.

PORTA S. PAOLO.

When the walls of the city were enlarged the present gate was substituted to those called the Trigemina, Minucia, Navalis and Lavernalis; it was rebuilt by Belisarius 18 feet above the more ancient level.

PYRAMID OF CAIUS CESTIUS.

This sepulchral monument in the form of a quadrangular pyramid was built in 330 days as is ascertained



PYRAMID OF CAIUS CESTIUS

by the inscription, and is covered with marble one foot in thickness. Its height is 125 feet, each front is 75 and the mass of the building 25 feet thick; the sepulchral chamber is 20 feet long, 12 wide and 15 high. Caius Cestius was one of the seven Epulones who prepared the epula or banquets for the gods; this ceremony called lectisternium was practised in the temples in case of signal victories or of public calamities.

This pyramid was restored by Alexander VII when the columns placed at the western angles, the bronze foot now in the Capitol and two pedestals were discovered, bearing the same inscription, and showing that Cestius was a contemporary of Agrippa.

Near this pyramid is the protestant burying ground.

TESTACCIO.

The origin of this hill which is not mentioned by any of the ancient authors may be attributed to fragments of vase of terra cotta called *testa* in latin. Its height is 163 and its circumference 4503 feet.

Not far from this hill is an arch called that of S. Lazarus from the adjoining hermitage; it probably formed part of the public granaries placed in this quarter.

In the neighbouring vigna Cesarini are ruins of the ancient

NAVALIA.

So called from the spot where vessels touched and merchandise was landed; other ruins in small tuffo polygons of the VII century of Rome probably belonged to the arsenal. In the middle ages this side of the river was called the Ripa Græca and that opposite Ripa Romæa.

PONS SUBLICIUS.

This bridge, the first thrown over the Tiber under Ancus Martius, is celebrated for the action of Horatius Cocles who alone withstood on it the army of Porsenna. It was afterwards called the Æmilian when rebuilt in stone by Æmilius Lepidus, censor under Augustus. Having been restored by Antoninus Pius it was afterwards carried away in the year 780 in an extraordinary inundation of the river.

The ancient salines or salt warehouses and the porta Trigemina of Tullius were near this bridge.

THE AVENTINE.

This hill is in the form of a pentagon 10,800 feet in circumference or nearly 18 stadia the measurement assigned to it by Dionysius of Halicarnassus, and is 42 metres above the level of the sea. Several etymologies of its name are given in ancient authors; *ab adventu* from the arrival of the people of Latium at the temple of Diana, Avens a river in the territory of Ricti an ancient pelasgian city, and Aventinus, king of Alba, who was buried on the spot.

It first formed a part of Rome under Ancus Martius who destined it for the residence of the Latin tribes whom he had subjugated, and principally of the inhabitants of Politorium, Tellene and Ficana, but it is known from Tacitus that it was not enclosed in the Pomœrium before the reign of Claudius.

The principal edifices raised on the Aventine were the temples of Diana, of Juno Regina, the Bona Dea and Minerva, the armilustrium, the atrium of Liberty, the palaces of Sura and of Trajan, the thermæ of Varius and Decius. These edifices have all nearly disappeared.

S. MARIA AVENTINA.

This church was built in the XIII century, restored by Pius V, and reduced to its present state by cardinal Rezzonico in 1765 from the designs of Piranesi, who united in its decoration various ornaments of antiquity. As it belongs to the knights of Malta it is known as the priory; it commands a fine view of Rome and of the environs. The temple of the Bona Dea was near this spot on the declivity of the hill.

S. ALEXIUS.

Near S. Alexius was the armilustrum, a name derived from the exercises of the soldiers and the games they celebrated in honour of Mars and Tatius. This church is anterior to the IX century; it became an abbey in 975, was reconsecrated in 1217 and now belongs to the monks of S. Jerome.

S. SABINA.

Was built over the house of the father of this saint near the temple of Juno Regina erected by Camillus after the capture of Veii.

Its foundation is due to an Illyrian priest named Peter in 425 as is seen from a mosaic inscription over the principal door. It was restored by several popes and finally by Sixtus V in 1587. It is divided into three naves by 12 fluted corinthian columns on each side. In the chapel of the smallest nave is a master piece of Sassoferrata representing the Virgin of the Rosary, S. Dominic and S. Catherine of Siena.

S. PRISCA.

This church, it is said, was built over the house of S. Prisca who, according to tradition, was converted to the faith and baptized with many others on this spot by S. Peter himself. It contains 24 antique columns, frescoes by Fontebuoni, and a painting by Passignani.

In the vineyard opposite were the temples of Diana erected by Servius Tullius, and of Minerva Aventinensis.

S. MARIA IN COSMEDIN.

Is built on the ruins of the temple of Ceres and Proserpine. A part of the cella with its large blocks of travertine and 7 columns of the perystile, 7 feet in circumference, and of the composite order, are still visible. According to Tacitus this edifice was consecrated a second time by Tiberius.

Adrian I rebuilt this church in 782 which is also called the Bocca della Verità, from a large piece of round marble, in the form of a mask, having its eyes and mouth wide open, placed under the portico.

The interior of this church is divided into three naves by 12 antique columns and the pavement is formed of the ancient mosaic called opus Alexandrinum. It contains also two ambones, a marble pontifical seat, an image of the B. Virgin brought from Greece, and under the altar an urn of egyptian granite filled with relics.

TEMPLE OF VESTA.

It has already been observed that the temple of Vesta erected by Numa in which the Palladium was preserved, was situated in the forum at the foot of the Palatine. The

present temple like those that existed in each curia, appears to have been restored in the second century of our era; 19 columns of white marble forming a circumference of 170 feet constitute the exterior portico; their height including base and capital is 36 feet, their diameter 3, that of the cella 36.

The temple of Fortuna Virilis now called S. Maria Egiziaca was built by Servius Tullius the sixth king of Rome and was changed into a church in 972.

Its form is that of an oblong square with four front and seven side columns of the jonic order, twenty eight feet high. They support an entablature ornamented with festoons, genii, candelabra and bulls heads.

Opposite this is the

HOUSE OF NICHOLAS DE RIENZO.

Presenting a capricions assemblage of antique fragments of different periods, a specimen of roman architecture of the XI century. It belonged to Nicholas, the son of Crescentius, whose family was then powerful at Rome. Over the ancient door which is now closed, is an inscription written in the XII century in latin rhyme, indicating « that Nicholas the son of Crescentius and of Theodora gave this house to his son David». It is said that in 1347 it fell into the possession of the celebrated Cola di Rienzo, the Roman tribune, from whom it derives its present appellation.

PALATINE BRIDGE.

During the first six centuries of her existence Rome had only two bridges, the Sublician and the Palatine; the latter so called from the neighbouring Palatine hill was finished under the censors Scipio Africanus and Lucius Mummius.

It was restored by Gregory IX in the thirteenth and by Julius III in the sixteenth century, having suffered in an inundation under Gregory XIII it was rebuilt in 1575, but part of it was carried away by the waters in 1598; it has not since been repaired.

At the foot of this bridge the view embraces the Aventine with the grotto of Cacus, the remains of the Sublician bridge, the Prata Murcia, the situation of the camp of Porsenna, the mouth of the cloaca, the island of Esculapius, the Fabrician bridge, that of Gratian and the Janiculum, the site of many of the principal facts of Roman history from the kings to the decline of the western empire.

GUIDE OF ROME

SEVENTH DAY

FROM THE FABRICIAN TO THE ÆLIAN BRIDGE.

Trastevere, on the right bank of the Tiber, was added to the city by Ancus Martius who fortified it in order to repel the incursions of the Etruscans. Its first inhabitants were the people of Latium conquered by that king.

The Fabrician bridge now Quattro Capi, was built, as is proved from Dio and the inscriptions over the arches by Fabricius, curator viarum, in the 690 year of Rome. It is formed of three arches and leads to the

ISLAND OF THE TIBER.

After the expulsion of the last Tarquin the senate granted all his property to the people, who, as ancient story reports, threw into the river the wheat grown on his fields, but the enormons mass being sufficiently dense to resist the current formed a small island which was afterwards fortified and inhabited.

In the year 461 of Rome, when the plague raged with violence in the city, the senate sent deputies to the temple of Esculapius at Epidaurus, who returned with a serpent which disappeared in this island. A temple was erected to Esculapius on the spot now occupied by the church of

S. BARTOLOMEO.

The interior is divided into three naves, by 24 columns of granite, said to have belonged to the ancient temple. The island contained also the temple of Faun and Lycaonian Jupiter.

PONTE GRAZIANO.

This bridge, now called S. Bartolomeo, was built as is ascertained from the inscriptions on the parapets, in the year 467 of the present era, by the emperors Valentinian Valens and Gratian.

THE CHURCH OF S. CECILIA.

Occupying the site of the house of that saint was consecrated in 230 by Urban I, restored in 821 by Pasqual I, and given by Clement VIII to the Benedictine nuns who annexed to it an extensive convent. The large marble vase in the court is one of those called canthari which were placed in the courts of the christian churches and served for the ablution of the faithful.

The church has three naves; over the high altar is a baldaquin, supported by four aquitaine columns, under it is a beautiful statue of S. Cecily, by Maderno; the pavement is of alabaster and precious stones, antique mosaics adorn the tribune. Near the chapel of the Crucifix is a chamber painted by Paul Brill, on which S. Cecily is said to have suffered martyrdom.

RIPA GRANDE.

The port and custom house were built by Innocent XII in 1692 for the reception of merchandize brought by vessels which ascend the river a distance of 24 miles from the sea.

In the vicinity, afterwards called Prata Mutia from the deeds of Mutius Scævola, Porsenna had placed his camp, and Clelia with her companions swam over the Tiber when escaping from the Etruscans.

S. MICHELE.

This establishment was founded by Innocent XII in 1686, to receive and instruct poor children in the mechanical and fine arts, and offer an asylum to male and female invalids. It contains a woollen and silk manufactory, and one for tapestry in the style of the Gobelins.

PORTA PORTESE.

This gate was substituted in 1643 by Urban VIII, to the ancient porta Portuensis, built by Arcadius and Honorius in 402 when they restored the walls of the city.

The church of S. Francis was given to S. Francis in 1229 and was restored by cardinal Pallavicini on the designs of Rossi. In the chapel to the right of the high altar is a fine painting of the Madonna, child and S. Anne by Baciccio.

After passing the churches of the 40 martyrs and of S. Callixtus we arrive at that of

S. MARIA IN TRASTEVERE.

It is said that the ancient Taberna Meritoria, a kind of asylum for soldiers after a certain period of service, was situated on this spot, and that pope Calixtus in 224 obtained leave of the emperor Alexander Severus to erect here an oratory which was the first public place of christian worship at Rome. It was restored by S. Julius in 340, and afterwards enlarged by Innocent II, Nicholas V and

Clement XI who added the present portico which contains many ancient inscriptions.

The interior is divided into three naves by 21 large granite columns, exclusive of the four supporting a rich architrave, some having an jonic, some a corinthian capital. The jonic capitals are highly wrought, and as they contain figures of Harpocrates, of Isis and of Serapis, they probably belonged to a temple dedicated to those egyptian divinities. The pavement, like that of other ancient churches, is a mosaic of porphyry, serpentine and other species of marble.

On the ceiling is a beautiful painting of the Assumption by Domenichino who, in the last chapel of the right nave painted also a child scattering flowers. The high altar is isolated, and its baldachin is supported by four porphyry columns. The mosaics of the tribune, of the year 1143, represent our Saviour, the Virgin and several saints; those immediately below representing the Virgin and the twelve apostles are more modern.

Among the sepulchral monuments in this church are those of Lanfranco the painter, of Bottari and Nardini two celebrated literary characters.

S. GRISOGONO.

In 1623 this ancient church was restored by cardinal Scipio Borghese who added the portico supported by four red granite columns. The three naves of the interior are separated by granite columns of the jonic order taken from ancient monuments. The baldachin is supported by four of a rare quality of alabaster. On the ceiling is a copy of S. Grysogonus carried up to heaven from the original of Guercino.

S. MARIA DELLA SCALA.

Cardinal Cosimo in 1592 erected this church in order to place in it a miraculous image of the B. Virgin taken from an adjoining house. The architecture of the front is by Mascherino; that of the interior by Francesco di Volterra. On the grand altar is a tabernacle formed of precious stones and decorated with sixteen columns of oriental jasper. The fresco painting of the Madonna in the choir is by the cavalier d'Arpino.

THE JANICULUM.

So called from Janus, a king of the Aborigenes, who built a city opposite to that of Saturn on the Capitoline; this hill was comprised in the city under Ancus Martius. Livy asserts that two sarcophagi were found at the foot of the Janiculum one said to contain the body of Numa Pompilius and the other books; these alone were found seven in latin and seven in greek composed by that king. They were burnt by order of the senate as containing pernicious doctrines.

S. PIETRO IN MONTORIO.

Towards the close of the XV century this church was rebuilt by Pintelli at the expense of Ferdinand IV king of Spain; it was restored under Pius VII.

In the first chapel on the right is the flagellation of our Saviour painted by Sebastian del Piombo and designed by Michael Angelo. The conversion of S. Paul is by Vasari; over the high altar was the Transfiguration now in the museum of the Vatican; the statues of SS. Peter and Paul are by Daniel di Volterra and Leonardo of Milan his pupil.

On a spot adjoining this church, where according to an ancient tradition, S. Peter was crucified, is a small round temple with 16 columns of grey granite designed by Bramante.

THE FONTANA PAOLINA.

Is the largest of the city and supplies the greatest body of water which is brought in part from the lakes of Bracciano and Martignano. Between six jonic columns of red granite are five niches for the passage of the waters. It was raised by Paul V in 1612 with materials taken from the forum of Nerva.

The porta S. Pancrazio, the ancient Janiculensis, was rebuilt by Urban VIII when he surrounded Trastevere with walls.

On the right of the Aurelian way is a villa built in the form of a ship; in the upper gallery 87 feet long and 14 wide are paintings by Pietro di Cortona, Allegrini and Grimaldi.

The church of S. Pancrace was founded by S. Symmachus in 500, over the catacombs of Calepodius, celebrated in ecclesiastical history and in the acts of the martyrs.

The villa Pamphilj, now belonging to the Doria family, was laid out under Innocent X by Falda and by Algardi who built the palace. It contains groves, extensive alleys, a lake, water falls, fountains decorated with antique statues and bas reliefs. In a hemicycle is a marble Faun that plays on the flute and an organ set in motion by water.

In the palace are several antique busts, bas reliefs, the statues of Euterpe, Marsyas and of an Hermaphrodite; several tombs and columbaria well preserved, with numerous interesting inscriptions, have been found of late years and are preserved in the villa.

PALAZZO CORSINI.

This palace situated in the Via Lungara, one of the most splendid palaces of Rome, contains a valuable collection of paintings the principal of which are in the first room. The *Ecce homo*, a S. Jerome and a Samaritan, by Guercino, Venus at her toilet by Albano, Luther and Catherine Boren by Holbein, a holy Family by Garofalo, a presentation at the temple by Paul Veronese, and the portrait of Philip II by Titian.

The second room contains a S. Jerome, Paul III, and a chace by Rubens, a *Noli me tangere* of Baroccio, the crucifixion of S. Peter, a S. John Baptist, the Herodias of Guido, an Annunciation of Buonarotti, Madonnas by Sasso Ferrata and Andrea del Sarto.

The third room the Saviour by Carlo Dolci, an Albano, a Schidone, a Madonna of Innocenzo d'Imola, a S. John and Madonna by Guido.

In the fourth room are portraits by Holbein, Vandyk, a Doge of Venice by Baroccio, two Cardinals by Domenichino, Innocent X by Diego Velasquez, a Giorgione, the sons of Charles V, Ferdinand I and Philip II, by Titian.

In the fifth room is a view of the Borromæan isles by Vanvitelli, a S. Sebastian of Rubens, two battles by Borgognone, and the celebrated Madonna and child by Murillo.

In the last room is the giant Titius by Salvator Rosa.

The library is particularly rich in manuscripts and books printed in the XV century.

At the end of the gardens and on the rise of the Janiculum is a villa belonging to the palace, raised on the spot formerly occupied by the villa of Martial.

VILLA LANTE.

According to Vasari, Giulio Romano built this house for monsignor Turini, the intimate friend of Raphael and one of the most distinguished prelates of the courts of Leo X and Clement VII.

It formerly contained frescoes by Giulio and his pupils which were engraved by Marc'Antonio, Agostino the Venitian and other celebrated artists. These frescoes are now in the villa Borghese.

After the death of monsignor Turini the villa passed into other hands. During the last century it belonged to the Lante family who sold it in 1824 to prince Borghese. It now belongs to the nuns of the Sacré Cœur de Jésus.

FARNESINA.

The Farnesina palace was built by Agostino Chigi a banker and patron of the fine arts under Leo X, on the designs of Peruzzi. In the XVI century it fell into the possession of the Farnese and at the extinction of that house in 1731 it became the property of the reigning family of Naples.

This palace is interesting for the lightness and elegance of its architecture and as containnig the fable of Cupid and Pysche painted in fresco from the original designs of Raphael and under his direction. The subject taken from Apuleius is distributed as follows: the assembly of the gods with Venus and Cupid inform Jupiter of the projected nuptials, Mercury presents Pysche with the cup of ambrosia, the pledge of immortality; the nuptials of Cupid and Psyche celebrated in Olympus and the general banquet of the gods.

Around the ceiling ten triangular paintings represent the events of the fable till the period of the nuptials.

The first on the left of the entrance is Venus ordering her son to inspire Pysche with a passion for the vilest of mortals as a punishment for having dared to fall in love with him.

2. Cupid presents Pysche to the three Graces, the companions of Venus; this painting is chiefly the work of Raphael.

3. Venus quitting Juno and Ceres who interpose in favour of Pysche; in the following picture the goddess, in a moment of irritation mounts her car drawn by four doves and directs her course to Jupiter whom she solicits to send Mercury in pursuit of Pysche; In the sixth painting Mercury publishes the orders of the father of the gods, and the recompense promised by Venus for the person of Pysche who returns from the infernal regions borne by three young Cupids; she presents to the goddess, the vase of paint given by Proserpine to appease her anger; Cupid complains to Jupiter of the cruelty of his mother and obtains permission to marry Pysche who is conducted to heaven for the nuptials by Mercury. Near these paintings are the genii of the gods, or young Cupids, bearing their attributes in triumph, in allusion to the power of love which subdues all things.

In the adjoining chamber is Galatea carried by two dolphins preceded by a Nereid, and followed by another carried by a Triton, the work of Raphael.

The frescoes on the ceiling represent Diana on her car drawn by oxen and the fable of Medusa by Daniel di Volterra and Sebastian del Piombo. The fine colossal head by Michael Angelo, existing in this chamber, served as an occupation while he was writing for Daniel his pupil, and was not intended as has been asserted as a criticism on the work of Raphael.

The rooms on the first story contain frescoes of Peruzzi, of the school of Raphael and of Sodoma.

Along the Via Lungara are the churches of S. Giacomo, of S. Croce della Penitenza, of the Visitation and of S. Francis de Sales, all containing paintings on various religious subjects.

S. Maria Regina Cœli was built in 1654 by Anne Colonna who, at the death of her husband, retired to the monastery annexed to this church. It received its appellation from the anthem *Regina Cœli lætare alleluia* which the carmelite Nuns are obliged to sing every four hours.

The palazzo Salviati was built on the designs of Baccio d'Agnolo a contemporary of Raphael who with the distinguished artists of that period used to assemble in his studio. At the extinction of the Salviati family this palace came into the possession of government who placed here its archives. Since 1820 the grounds have been reduced to a botanic garden dependent on the University.

The church of S. Onofrio was built in 1439 for the hermits of the congregation of S. Jerome some acts of whose life have been painted in fresco by Domenichino. The beautiful painting of the Madonna and child surrounded with angels immediately over the door is also by that celebrated artist. The convent of S. Onofrio was the residence of Tasso in his latter days and here he died in 1595; his tomb is on the left in entering the church. In the convent is a Madonna said to be painted by Leonardo da Vinci.

THE PORTA S. SPIRITO.

Was raised by Leo IV in 850 when he surrounded the Vatican with walls, and under Paul III this gate was rebuilt on the designs of Sangallo. Its name is derived from the adjoining church and hospital of Santo Spirito,

in which is an establishment for lunatics founded by Benedict XIII and enlarged under Leo XII.

The ponte Sisto, the ancient pons Janiculensis, was restored by Sixtus IV in 1474; the fountain opposite the Via Giulia placed here by Paul V on the designs of John Fontana, is composed of two jonic columns supporting an attic and a niche through which the waters fall into a large basin.

The church of the Trinità de' Pellegrini built in 1614, contains over the principal altar a painting of the holy Trinity by Guido, one of the best works of that artist. In the adjoining building pilgrims are received, and convalescents admitted from the hosptials of the city.

The interior of S. Carlo a' Catinari is of the corinthian order and possesses several paintings of merit. One by Pietro di Cortona represents S. Charles in a procession; four cardinal virtues under the dome are by Domenichino and the death of S. Anne by Andrea Sacchi.

The Cancelleria, a palace destined for the residence of the vice chancellor of the church, was commenced by cardinal Mezzarotta, and finished under Sixtus IV.

The architectural designs were given by Bramante who surrounded the court with a double portico supported by 44 granite columns, taken from the portico of Pompey. The stones of the Colosseum, and the marbles of the arch of Gordian were employed in the construction of this palace.

The adjoining church of S. Lorenzo in Damaso built in 384 in honour of S. Laurence the martyr, was also restored on the designs of Bramante. It contains the statue of S. Carlo Borromeo by Maderno and the tomb of Annibal Caro, a celebrated poet of the XVI century.

A small edifice in a neighbouring street, called the Farnesina, was built by Raphael.

In the piazza Farnese are two large granite basins 11½ feet high and 17 long, found in the baths of Caracalla.

THE PALAZZO FARNESE.

Was commenced by Paul III on the designs of Antonio Sangallo, and finished under cardinal Alexander Farnese by Michael Angelo Bonarotti. This edifice, built with blocks taken from the Colosseum, is of a square form; the court has three orders of architecture.

On the first story is the gallery of Annibal Caracci, containing his best compositions.

In the centre of the ceiling is the triumph of Bacchus and Ariadne; the golden car of Bacchus is drawn by two tigers; that of Ariadne in silver, by two white goats; both cars are surrounded with Fauns, Satyrs, Bacchantes and preceded by Silenus.

The round pictures represent Pan offering to Diana the wool of his goats, and Mercury presenting the golden apple to Paris.

In the large pictures Galatea is carried on the seas amid a troop of Nymphs, Cupids and Tritons; Aurora on her car carries off Cephalus; Polyphemus endeavours to charm Galatea by the sounds of his pipe, and not succeeding hurls a rock at Acis who carries her away.

The four squares represent Jupiter receiving Juno in the nuptial couch; Diana caressing Endymion, while two Cupids concealed in a bush enjoy their victory over her. Hercules in the dress of Jole, playing on the tabor, and Jole covered with the skin of the nemæan lion leaning on the club of Hercules. Anchises detaching a buskin from the foot of Venus. Over the figure of Polyphemus, Apollo carries away Hyacinthus; Jupiter, under the form of an eagle, Ganymede.

The eight medallions, of a bronze colour, represent Leander being drowned in the Hellespont; Syrinx metamorphosed into a reed; Hermaphrodite surprized by Salmacis; Cupid tying a Satyr to a tree; Boreas carrying away Orithea; Eurydice called back to the regions below and the rape of Europa.

Over the niches and windows Arion is mounted on a dolphin; Prometheus animates his statues, Hercules kills the dragon of the Hesperides; the same hero delivers Prometheus after striking with a dart the vulture that devoured his liver; Icarus falls into the sea; the pregnancy of Callisto is discovered in the bath; the same Nymph is changed into a bear; Phœbus receives the lyre from Mercury.

Domenichino has represented over the door a young girl caressing an unicorn, the device of the Farnese family.

At the ends of the gallery are Andromeda attached to the rock in presence of her desolate parents and Perseus combating the dragon; Perseus petrifying Phineus and his companions with the head of Medusa.

In the other rooms are frescoes by Daniel di Volterra, Salviati, Zuccari and Giorgio Vasari.

In a cabinet of the palace Annibal Caracci has also painted Hercules sustaining a celestial globe; Ulysses delivering his companions from Circe and the Syrens; Anapus and Anaphinomus, saving their parents from the flames of Etna, Perseus cutting off the head of Medusa; Hercules fighting against the nemæan lion. The chiaroscuro ornaments that separate these subjects are also by Annibal Caracci, and are so finely executed that they might pass as altirilievi.

On the first story of the Spada palace is the colossal statue of Pompey found in the Via Leutari near the Cancellaria. It is supposed to have been placed in the curia of

Pompey situated near his theatre, and to be the same statue at the base of which Cæsar fell.

The gallery of this palace contains amongst other pictures a David with the head of Goliath, a Magdalen by Guercino; a Roman charity by Annibal Caracci; a Judith and a Lucretia by Guido; Christ disputing with the doctors by Leonardo da Vinci: the market of Naples and the revolt of Masaniello, by Michael Angelo delle Bambocciate, a visitation of S. Elizabeth by Andrea del Sarto; two landscapes by Salvator Rosa; several portraits by Titian, Vandyk and Tintoretto.

The church of S. Thomas was given in 1575 by Gregory VIII to the Bolognese who rebuilt and dedicated it to S. John the Evangelist and S. Petronius. The celebrated painting of the B. Virgin and of these two saints by Domenichino, has disappeared.

S. MARIA CALLED DELLA MORTE.

This church was built by a fraternity in 1575 whose object was to render the last duties to those who were found dead in the campagna of Rome. It is dedicated to the Virgin of prayer, the holy Sacrament being exposed during 40 hours the first sunday of each mouth, a pious exercise, now performed in all other churches, alternately throughout the year.

This church was restored by Clement VII, and contains a holy Family by Masucci; a S. Michael by a pupil of Raphael; S. Juliana Falconieri by Ghezzi and frescoes by Lanfranc.

The Falconieri palace, the residence of the princes of that ancient house, was rebuilt in the XVII century on the designs of Borromini.

S. Caterina di Siena, built by the Sienese in 1526 contains frescoes by della Vite, a pupil of Raphael; the

principal altar has a painting by Jerome della Genga, the figure over the door is by Passeri who wrote the history of the artists of his time.

S. SPIRITO OF THE NEAPOLITANS.

This national church was built in 1572, and restored by Carlo Fontana and Cosimo, a neapolitan. In the interior are a miracle of S. Francis de Paola by Lamberti, a martyrdom of S. Gennaro by Luca Giordano; a S. Thomas Aquinas by Muratori. The cupola is by Passeri.

THE ORATORY OF SS. PETER AND PAUL DEL GONFALONE.

In 1264 S. Bonaventure instituted the first fraternity of laymen in Rome, and gave it the name of the Gonfalone or banner. On the walls of this oratory several facts of the new testament were painted in fresco by Agresti and others who painted also the altar piece.

In the Via Giulia is the church of S. Maria del Suffragio, designed by Rainaldi. It contains works of Natali, Ghezzi, Troppa, Chiari, Bennaschi, Daniel the Fleming and other artists.

In the little church of S. Faustina, erected on the spot selected by Julius II for a palace for the civil and criminal tribunal of Rome, is a picture of the blind man cured by our Saviour, said to be Muziano.

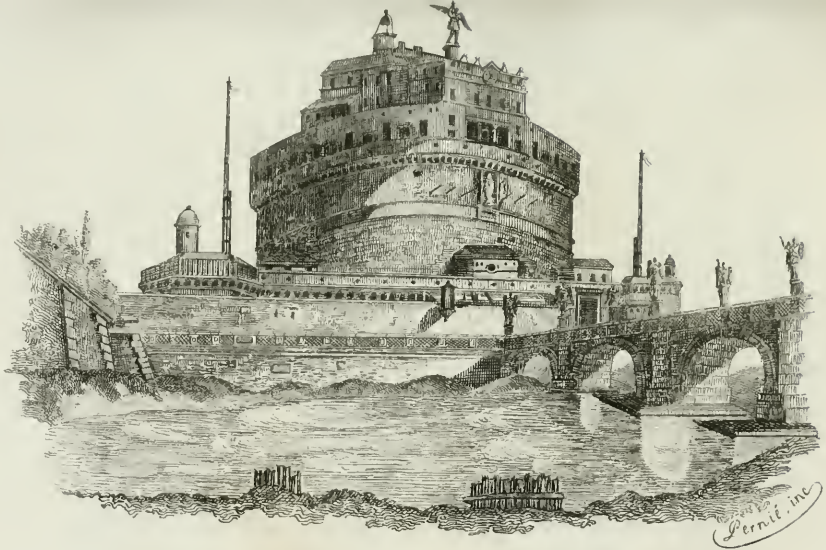
S. GIOVANNI DE' FIORENTINI.

A company of Florentines erected this church in 1588 on the designs of Giacomo della Porta; the front was raised by Alexander Galilei, by order of Clement XII. The interior is divided into three naves, the painting in the

chapel of S. Jerome is by Sante Titi; that in the side chapel by Cigoli; the martyrdom of SS. Cosmas and Damian by Salvator Rosa. The altar piece is decorated with marble on the designs of Pietro di Cortona, and at the expense of the Falconieri family: the group over the altar representing the baptism of Christ is by Raggi; that of Charity by Guidi; the tomb of monsignor Corsini is by Algardi, that of Acciajuoli by Ferrata. The chapel of the Crucifix was painted by Lanfranco.

VATICAN BRIGDE.

The period of the foundation of this bridge is uncertain; it appears that in the V century it was in a state of ruin. The remains of walls of the middle ages still seen in the river, are founded on the ruins of the ancient bridge a part of which was demolished in 1812 in order to ameliorate the navigation of the river.



CASTLE ST ANGELO

GUIDE OF ROME

EIGHTH DAY

FROM THE ÆLIAN BRIDGE TO MONTE MARIO.

The Vatican hill forms the prolungation of the Janiculum; its appellation is most probably derived from *vaticinia*, or oracles delivered here at the period of the domination of the etrusco-veians. In ancient times it was not included within the city, in the XVI century, under Sixtus V it formed one of the 14 divisions.

ÆLIAN BRIDGE OR PONTE S. ANGELO.

This bridge was built by the emperor Adrian to serve as a communication with his mausoleum and circus. It consists of three central and four smaller arches: it was restored by Nicholas V and by Clement VII, who erected on it the statues of SS. Peter and Paul.

THE MAUSOLEUM OF ADRIAN.

Built on the model of that of Augustus for the sepulture of the emperor and the members of his family is 200 feet in diameter, the exterior, according to Procopius, was covered with parian marble, and decorated with pilasters supporting an entablature. At each angle of the square base were groups of men and horses: the round top was covered with statues.

In the decline of the empire this monument was used as a means of defense of the city: Procopius adds that its

ornaments were ruined by the Greeks, who fortified themselves here against the Goths, and broke the statues to throw them against the besiegers.

In the tenth century it was fortified by Crescentius, a noble roman, and successively under several popes from Boniface IX to Urban VIII. It is now called Forte S. Angelo from the statue of the archangel Michael placed on its summit; it communicates with the Vatican palace by a covered arch way.

SANTO SPIRITO.

This hospital, the most extensive of the city, receives the sick, the insane and foundlings. It was founded by Innocent III in 1198. It contains a cabinet of anatomy. The adjoining church was rebuilt in 1538 on the designs of Sangallo.

S. MARIA IN TRASPONTINA.

Was restored in 1563: there was formerly near the baptismal font a pyramid supposed, in the middle ages, to have been the tomb of Romulus, or of Scipio Emilian the conqueror of Carthage. The marble that covered it was applied by pope Dono I to pave the atrium of S. Peter's.

In the small piazza Scossacavalli is a palace of the architecture of Bramante now belonging to the Torlonia family by whom it has been greatly embellished.

PIAZZA S. PIETRO.

The area 1075 in length forming this piazza may be divded into three sections: the first 216 feet long, and 204 wide leads to the principal piazza, of a regular elliptic form, bounded by a colossal colonnade of the doric

ST PETER'S, THE VATICAN AND PIAZZA

order, formed by four rows of columns on each side, the central road being large enough to admit two carriages abreast. These porticos, 56 feet wide and 61 high contain 284 columns and support a balustrade on which are placed 192 colossal statues 11 1/2 feet high. The second section of the piazza is 738 feet in length and 588 in breadth. The third section immediately preceding the basilic is a regular trapezium, and serves as an atrium to the church; its length is 296 and its breadth 336 feet.

Near the obelisk are two fountains by Carlo Maderno each raising to a height of 9 feet a body of water which falls into a round granite basin 50 feet in circumference.

BASILIC OF S. PETER'S.

This magnificent temple is situated in the Vatican territory of the ancients from which it derives its denomination. In this direction were the gardens and circus a Nero where the massacre of the christians related by Tacitus, took place. Their remains were interred in a grotto near the circus and S. Peter having soon after suffered martyrdom his disciple Mark conveyed his body to the same spot were an oratory was raised over his tomb by pope S. Anacletus. In 326 Constantine laid the foundations of the church, divided into five naves, which existed till the XV century.

Nicholas V, desirous of erecting in honour of the prince of the apostles a temple equal in splendour to that of Solomon, commenced the tribune in 1450, which was continued by Paul II. In 1503 Julius II, after having examined the designs of the most skilful architects, selected that of Bramante, who devised the grand cupola.

After the death of Julius II and of Bramante, Leo X confided the works to Sangallo, to frà Giocondo and finally to Raphael, and at his decease, to Peruzzi of Siena,

who converted the latin into a greek cross and completed the tribune under Clement VII.

His successor Paul III selected as architect Antonio Sangallo, whose plan consisted in readopting the latin cross, according to the design of Bramante. At the death of Sangallo, the direction of the works was entrusted to Michael Angelo Bonarotti who resumed the plan of Peruzzi, enlarged the tribune, the arms of the transverse naves, gave a new design for the cupola and intended to build a front similar to that of the Pantheon. After Michael Angelo, Vignola raised the two lateral cupolas; and Giacomo della Porta completed the central one.

Under Paul V the work was finished by Carlo Maderno, who raised the front and portico, and abandoned the plans of Bonarotti for those of Beamante by giving the temple the form of a latin cross.

Finally under Alexander VII the portico of the piazza was constructed by Bernini, and under Pius VI the sacristy was added on the plans of Marchionni.

Painting, sculpture, mosaics, the art of melting bronze, gilding, carving, all the arts have contributed to embellish this temple the most splendid not only of Rome but of the whole world.

The front is composed of eight columns, 8 feet 5 inches in diameter, 88 in height including the base and capital, 4 corinthian pilasters an entablature and attic terminated by a balustrade supporting 13 statues 17 feet high, representing our Saviour and the apostles. The height from the pavement to the top of the cross over the cupola is 424 feet.

The portico is 459 feet in length and 47 in breadth; at one end is the statue of Charlemagne by Cornacchini, at the other that of Constantine by Bernini. The pilasters lining the portico support an entablature and a roof 62 feet high covered with gilt stucco; over the great door is the

mosaic of Giotto a florentine of the XIII century, representing the boat of S. Peter.

The door with a bronze cross called the porta santa, is opened only once every 25 years at the period of the jubilee. The bas reliefs of the principal gate allude to the martyrdom of SS. Peter and Paul: to the coronation of the emperor Sigismond by Eugenius IV, and to the audience granted by that pontiff to the envoys of sundry eastern nations.

The interior, in the form of a latin cross, is divided into three naves by pilasters supporting four large arches on each side; to each are attached two others, fluted and corinthian 8 feet broad, 77 high over which is an entablature of 18 feet; in the niches are marble statues, 15 feet in height, of the founders of religious orders. The counter pilasters uniting under the arches have medallions the portraits of different popes; the roof is covered with gilt stucco, and the pavement is formed of the finest quality of marble.

At the end of the great nave, raised on a pedestal is the statue of S. Peter whose foot is kissed by the faithful in veneration of the prince of the apostles. The confession of S. Peter or tomb, containing parts of his and of S. Paul's bodies is surrounded with a circular marble balustrade on which 112 lamps are continually burning. A double stair case leads to the interior which is decorated with marble, festoons and angels of gilt bronze. On each side of the door are the statues of SS. Peter and Paul, in an oblong niche is the confession, a part of the ancient oratory of S. Anacletus.

In the statue of Pius VI, who was buried near the tomb of S. Peter, Canova has represented that pontiff praying at the altar of the confession.

The altar placed under the cupola is isolated, and turned to the east according to ancient custom. The bal-

dachin erected in 1633 by Bernini is supported by four irregular columns of the composite order, of gilt bronze, 34 feet high: at the angles are four angels, in the centre is a globe supporting the cross. The total height of the baldachin is 86 feet.

THE CUPOLA.

Bramante having conceived the idea of erecting the largest cupola in the world, formed for its support four pillars 206 feet in circumference. In his designs for this church Michael Angelo planned a double cupola; between the walls, which are 22 feet thick, a stair case leads to the ball.

The diameter of the cupola is 130 feet, the height of the pillars 166, of the cupola 155, of the lantern 53, of the pedestal of the ball 29 1/2, of the ball itself 7 1/2 and the cross 13, forming a total height of 426 feet.

Thirty two corinthian pilasters, between which are sixteen windows, support an entablature from which commences the concavity of the cupola, divided into sixteen compartments, adorned with gilt stuccoes and mosaics representing angels, the B. Virgin, the apostles and several saints.

On the friese of the entablature supported by the four large pillars is the following text of the Gospel: « Tu es Petrus, et super hanc petram ædificabo ecclesiam meam, et tibi dabo claves regni cœlorum ».

In the upper niches of the pillars formed into balconies with a balustrade in front and columns at each side many relics are preserved, the most precious are in that over the statue of S. Veronica.

The statues in the lower niches allude to the instruments of the passion. S. Veronica holds the cloth that wiped the sweat from our Saviour's face, S. Helen the

nails and cross, S. Longinus the lance that pierced his side, the fourth represents S. Andrew.

TRIBUNE AND CHAIR OF S. PETER.

At the extremity of the grand nave are the tribune, and the altar, over which is the chair, made partly of wood, partly of ivory, covered with ornaments and supported by four colossal figures representing the celebrated doctors of the latin and greek church, S. Ambrose, S. Augustine, S. Athanasius and S. John Chrysostom. Two angels bear the tiara and pontifical keys, a multitude of seraphins venerate the chair: the holy Ghost, in the shape of a dove, crowns the entire work.

The tomb of Paul III was executed by Guglielmo della Porta under the direction of Michael Angelo. At the base are the reclining statues of Justice and Prudence; the former being nearly naked was partly covered by Bernini with a bronze drapery. The sepulchral monument of Urban VIII, with the statues of Charity and Justice, is a work of Bernini.

The ceiling of the tribune is covered with gilt stuccoes and bas reliefs. Christ giving the keys to S. Peter, is taken from a design of Raphael, the crucifixion of the apostle from a painting of Guido, the decollation of S. Paul from a bas relief of Algardi.

SOUTH SIDE.

Leaving the tribune on the left, the first altar, adorned with two large columns of black egyptian granite, contains a mosaic representing S. Peter curing the lame man, the original painting is by Francesco Mancini. Opposite is the tomb of Alexander VIII, who died in 1691,

by Andrea Rossi. The bas relief alludes to the canonization of several saints by that pontiff in 1690.

On the next altar, that of S. Leo, is a bas relief of Algardi, representing Attila retiring from Rome at the sight of SS. Peter and Paul.

Over the third, is a miraculous image of the B. Virgin, and on the cupola are mosaics from the designs of Andrea Sacchi and Lanfranc.

Over the fourth opposite the tomb of Alexander VII by Bernini, is the fall of Simon the magician, from a painting by Vanni of Siena.

Near the tomb of Pius VII by Thorwaldsen, are other altars with the crucifixion of S. Peter, from an original by Guido, and S. Thomas touching the side of our Saviour from Camuccini.

Over an altar on the opposite pillar of the grand cupola is a mosaic, from an original by Roncalli, of Ananias and Sapphira expiring at the feet of S. Peter.

In the Clementine chapel is a mosaic from a painting of Andrea Sacchi representing a miracle of S. Gregory the great whose body is under this altar. The mosaics of the cupola are from works of Roncalli.

On another pillar of the grand cupola is the mosaic copy of the Transfiguration. In the chapel of the choir is the Conception from the original of Bianchi. In that of the Presentation, the B. Virgin presented at the temple is from the original of Romanelli. The tomb of Maria Sobieski Stuart who died in 1755, is ornamented with a sarcophagus of porphyry, with a Charity and a genius holding her portrait; opposite are those of the three last princes of the house of Stuart by Canova.

The baptismal font of the last chapel on the right consists of a porphyry urn 12 feet long and six broad, covered with a bronze gilt pyramid supporting a lamb, the symbol of the redeemer. The central mosaic repre-

senting the baptism of our Saviour by S. John, is copied from Carlo Maratta, S. Peter baptizing SS. Processus and Martinian in the Mamertine prison, Cornelius the centurion, are from Passeri and Procaccini.

In the first chapel on the right on entering are the group of the B. Virgin and our Saviour after his crucifixion, one of the earliest works of Michael Angelo, and a mosaic representing S. Nicholas of Bari. Opposite the monument of Christina queen of Sweden is that of Leo XII by Fabris.

The chapel of S. Sebastian contains the mosaic of the picture of Domenichino existing at S. Maria degli Angeli; near the tomb of Innocent XII is that of the countess Matilda, the bas relief alludes to the absolution given by S. Gregory VII to the emperor Henry IV, in presence of the countess.

On the altar of the chapel of the holy Sacrament is a rich tabernacle decorated with twelve columns of lapislazzuli, the base and capitals of the corinthian order, and the cupola are of gilt bronze. The fresco representing the holy Trinity is by Pietro di Cortona: in this chapel are the tombs of Sixtus IV and Julius II, the bas reliefs of gilt stucco are by the same artist.

On the pillar of the cupola is the mosaic of the communion of S. Jerome by Domenichino.

The chapel of the B. Virgin, built on the designs of Michael Angelo, contains an ancient image of the Madonna; the angular mosaics of the cupola are copied from the works of Muziano. After the tomb of Benedict XIV, on a pillar of the cupola is the altar of S. Basil the great, the mosaic of which is from an original by Subleyras.

At the end of the north nave are three altars with mosaics representing the martyrdom of SS. Processus and Martinian from the original of Valentini, that of S. Erasmo

from Nicholas Poussin, and of S. Wenceslaus king of Bohemia from the original by Caroselli.

Over the last pillar of the cupola is the mosaic from Lanfranc, of the bark of S. Peter on the point of sinking when Christ comes to the assistance of the apostle.

Opposite is the tomb of Clement XIII by Canova. It is composed of three large figures: the pope in prayer, Religion supporting the cross and the Genius of death seated near the sarcophagus, of two recumbent bas relief figures of Charity and Fortitude, and two lions symbolic of the strength of mind which distinguished that pontiff.

In the last chapel of this side of the basilic are mosaics of the S. Michael of Guido, and of the S. Petronilla of Guercino, those of the cupola are from paintings by Andrea Sacchi, Romanelli and Benefial.

After the tomb of Clement X is the mosaic from the original of Costanzi, of S. Peter restoring Tabitha to life.

The pavement of the ancient basilic preserved entire is 11 feet under that of the modern. Four small chapels correspond to the pillars that support the cupola and over their altars are mosaic subjects taken from works of Andrea Sacchi.

The chapel of the Confession, placed under the grand altar of the new basilic, was ornamented by Clement VIII with marble, gilt stucco and 24 bronze reliefs allusive to sundry events in the lives of SS. Peter and Paul. This altar is held in the highest veneration being placed over the tomb of the prince of the apostles.

Among the tombs of this subterraneous church are those of the emperor Otho II, of Charlotte queen of Jerusalem and Cyprus, of James Stuart III, and of several popes. It also contains numerous statues, bas reliefs, mosaics, paintings, inscriptions and other sacred monuments, belonging to the ancient church.

THE SACRISTY.

The vestibule leads to three galleries adorned with grey marble columns and verde africano pilasters, between which are various ancient and modern inscriptions, and the busts of several pontiffs.

In the sacristy of the canons are a painting by Fattore a pupil of Raphael, one by Giulio Romano and two by Cavallucci. In the adjoining sacristy are a Muziano, representing Christ giving the keys to S. Peter and an ancient image of the B. Virgin.

The external parts of the temple can alone convey an accurate idea of its size. A winding stair case of 142 steps leads to a platform on which are two octangular cupolas 136 feet in height; that of the grand cupola above this platform is 285 feet; it is entered by means of galleries communicating with the internal entablature 7 feet wide and 380 in circumference. Ascending to the spot where the cupola is double, several steps lead to the lantern, others to the ball of gilt bronze which is 7 1/2 feet in diameter and contains room for 16 persons, an iron ladder leads to the cross which is 13 feet high.

In finishing our cursory view of S. Peter's, it may not be foreign to the purpose to add that three centuries and a half were employed in its construction; that in contains ten cupolas besides the one raised by Michael Angelo, 96 marble columns, 29 paintings in mosaic, about 140 statues, of which 91 are marble, 28 stucco and 21 bronze; that from the entrance to the chair of S. Peter the length is 575 feet, and the breadth under the cross 417, that the middle nave is 82 feet broad and 142 high, each of the lateral naves 20 feet wide, and that from a calculation made by Carlo Fontana in 1693, the expences exclusive

of the gildings, mosaic works and the sacristy, amounted at that period to nearly 252 millions of francs.

THE VATICAN PALACE.

The period of the foundation of the Vatican is not known, but it is probable that when building the church, Constantine assigned to the pope some of the edifices raised in the gardens of Nero.

It was repaired in the XII century, enlarged by Gregory XI when the holy see returned from Avignon, was embellished by Julius II and by Leo X; enlarged by several other Pontiffs and completed by Clement VIII and Paul V. A superb building was added to the museum by Pius VI and a pinacotheca by Pius VII; the reigning sovereign Gregory XVI has founded two new museums, one for etruscan, the other for egyptian monuments.

The architecture of this palace, being of different periods, is defective as regards symmetry and regularity. The principal stair case near the statue of Constantine, leads to the sala regia, the frescoes of which representing different historical facts, were painted by Vasari and Zuccari.

THE SIXTINE CHAPEL.

Built in 1473 by Sixtus IV is celebrated for the frescoes of Michael Angelo who represented on the ceiling the creation of the world and sundry passages of the old testament, a work executed in the space of 20 months without any assistance.

Under Paul III the same artist completed in three years, the last judgment. In the centre are Christ and the B. Virgin in the midst of the apostles and of a multitude of saints: over these, angels bearing the instruments of the passion: below others sounding trumpets to call the

dead from their tombs to the last judgment. Several of the dead resume their flesh, others endeavour to shake off the earth, others traverse the air to appear at the tribunal. Some angels assist the elect in their attempt to reach heaven, while demons, on the other hand, drag down to hell the condemned whose resistance produces the most violent struggles. On the lower part of the picture Charon receives them in his bark and transports them to the infernal regions.

On the other parts of the chapel Pietro Perugino, Ghirlandajo and other distinguished artists of the XV century, have represented scenes taken from the scriptures.

THE PAULINE CHAPEL.

Was erected under Paul III on the designs of Sangallo. The walls are covered with frescoes painted by Michael Angelo and by Zuccari. The holy Sacrament is exposed during the forty hours in this chapel on the first sunday of advent and in the holy week.

THE LOGGIE OF RAPHAEL.

Were commenced by Bramante under Julius II and finished under Leo X by Raphael who covered the interior walls with paintings and ornaments on his own designs and directed their execution.

The arabesques of the first and the allegorical pieces of the third story, were painted by Gio. d'Udine. On the second story, composed of 13 arcades, Raphael has represented 52 scenes of the old and new testament executed partly by himself and partly by Julio Romano, Pierin del Vaga and others, on his designs and under his direction.

These paintings suffered much in 1527 when Rome was taken by the troops of Charles V, but though the co-

loring has faded they are still much admired for their designs and composition.

The rooms on the first story adjoining the museum, called the Borgia rooms, contain frescoes by Giovanni d'Udine, Pierin del Vaga and Pinturicchio. The martyrdom of S. Sebastian, the visitation of the B. Virgin, S. Catherine in presence of Maximian and others are by Pinturicchio, who also painted the subjects of the fourth room, relative to the arts, sciences and virtues.

The famous antique painting found on the Esquiline in 1606 and called Nozze Aldobrandini is supposed to represent the marriage of Peleus and Thetis: the nymph of an inferior stile, was discovered near the via Nomentana in 1810: the portraits of five of the most notorious women of the heroic times, Pasiphae, Scylla, Phedra, Myrrha and Canace, near the S. Sebastian gate in 1828.

GALLERY OF INSCRIPTIONS.

The reunion and arrangement of this collection is due to Pius VII. On the right side are pagan, on the left christian inscriptions, found generally in the catacombs.

The former relate to the gods and sacred ministers, to the emperors, magistrates, soldiers, employments, trades and funerals. The other antique monuments are sarcophagi, funeral altars, cinerary urns. Among the monuments are a marble niche with emblems of Neptune, found at Todi, discovered in the pretorian camp and dedicated to the genius of the centuria under the consuls Burrhus and Commodus in 181. The monument of Lucius Atimetus, remarkable for its bas reliefs of a cutler's shop: the well, consecrated by Cerellius to Ceres and the Nymphs, several representations of the mithriac worship.

The christian inscriptions are interesting from the symbols of the vine, the fish, the ark of Noe, the dove,

the anchor, the rites and sepulchral forms, the chronology of consuls in the IV and V centuries: the faults of orthography and doubtful pronunciation of several letters indicate the corruption of the latin language in those times.

THE LIBRARY.

Surpasses the other libraries of Italy by the number of its greek, latin, italian and oriental manuscripts, and its collection of editions of the XV century. It was commenced at the Lateran by pope S. Hilary, encreased by Nicholas V, and placed in its present position by Sixtus V.

Over the case containing the books and manuscripts, are frescoes by sundry artists and etruscan vases, on one of the finest is represented the apotheosis of Triptolemus, on another Achilles and Ajax playing at dice.

In the long galleries are the manuscripts and books of the libraries of the elector palatine, of the dukes of Urbino, of queen Christina, of the Capponi and Ottoboni, successively united to that of the Vatican.

The third hall of the gallery to the left contains two statues, one of S. Hippolitus, on whose seat is the celebrated paschal calendar: the other represents Aristides of Smyrna, a greek sophist. Near these statues is a collection of utensils, paintings and other objects used by the early christians and the cabinet containing charts, written on papyrus of the VI century, adjoining this cabinet is that of ancient and modern engravings collected by Pius VI, and at the end of the gallery that of cameos and antiquities in bronze.

THE MUSEUM.

Without entering into a detailed description of the numerous objects of art united in this collection, we shall briefly notice the most interesting.

Opposite the female reclining statue placed on a tomb, found on the via Cassia, is a bas relief of the games of the circus, and one in the ancient greek style, of Minerva preceded by another divinity. Another draped figure over a votive altar, was erected, according to its inscription by the priests of Bacchus, to the gods placed on it. In the third compartment on the right is a fragment with genii riding on sea monsters, both of a light and elegant composition. The double headed hermes is remarkable as being the only monument known, uniting Bacchus under the forms of Zagreus and Dionysius.

In the gallery, called the Braccio Nuovo, the first object worthy of attention is the hermes formed of a half figure of Mercury on which is an inscription relative to the sculptor Zeno which has been illustrated by Winkelmann. The mosaic under the statue of Domitianus and Verus, representing Ulysses escaping from Scilla and the Sirens, and that under the Faun were found in the vicinity of the gate of S. Sebastian.

The Minerva Medica, discovered near the supposed temple so called, is admired for its proportions, drapery and its general expression; It is one of the best preserved of those received from the ancients. It is probable that the artist has imitated the statue that existed in the Parthenon.

In the centre of the gallery is a basaltic vase, highly finished and of elegant composition.

The statue of the Nile with sixteen children, symbolic of the sixteen cubits the extent of its rise, and whose plinth is covered with animals and plants peculiar to that river was found near the temple of Serapis. In the four angles are colossal masks of Medusa, discovered near the temple of Venus and Rome, and in the niches of the hemicycle are five statues from the ruins of villas near Tivoli, and that of Lucullus at Circæi.

The mosaic of the pavement representing Diana of Ephesus, was found at Poggio Mirteto, in the Sabine country; the statues of Venus Anadyomene and of the greek philosoper, are well executed; the Demosthenes, finely draped, and in an appropriate attitude, is considered to be a perfect likeness of that orator.

The other most remarkable works of this hall are, Abundance by land and by sea, a Roman matron supposed to be Julia, the daughter of Titus, Euripides in good preservation, a Diana contemplating Endymion, an Amazon and a Faun, found near Circæi.

Near the garden gate are a reclining Faun with Nereids and other Fauns, found in the villa of Quintilius at Tivoli. A Ganymede which was placed over a fountain at Ostia; in the niches are an Isis and a Silenus. A Nerva with the toga. A Silenus crowned with ivy holding Bacchus in his arms, the head of a Dacian captive found in 1812 in the excavations of the Trajan forum and a Caryatides from the temple of Pandrosus in the citadel of Athens, brought to Venice in the XVII century and thence to the Giustiniani palace.

SECOND PART OF THE GALLERY.

In the fifth compartment, on the right, is a fragment representing the carceres of a circus; in the seventh are others of rural subjects, and the nuptial banquet of the Leucippides to which Castor and Pollux were invited. The sarcophagus of Evhodus with the bas relief of the death of Alcestes, in fine preservation, and fragments with dancing Menades.

In the ninth compartment are fragments of interesting bas reliefs, of the ancient greek style allusive to Perseus and the combat of Hercules with the Amazons.

Opposite the tenth is a mask of the Ocean on a votive altar, and a well draped statue of Polymnia.

The most interesting objects of the eleventh division are busts of Sappho and of Antoninus Pius, opposite is that of Alcibiades; of the twelfth a statue of Hercules, the combat of the Amazons, a wounded gladiator plunging a dagger in the breast of a lion.

In the fragments of the fifteenth compartment the roman soldiers may be seen covered with the hamata a kind of cuirass and with the squamea so called from their scaly form.

In the sixteenth is the statue of Tiberius found at Veii; in the seventeenth the fragment of a bas relief with a four wheeled car, and a bust of Augustus, found at Ostia, which from its high finish is considered as one of the finest of the collection. Near the bust of Demosthenes is that of Cicero agreeing with the medals found at Magnesia.

Near the finely draped statue of Esculapius in the XIX compartment are the torso of a Citharedus of flowered alabaster, sundry animals and a mithriac group.

The chief objects in the XX are a Tiberius found at Piperno, and opposite a sarcophagus, placed on a sepulchral monument on which are sculptured utensils used in grinding olives and in making oil. On the left a statue of Atropos, one of the fates, found in the villa Adriana.

In the XXI a head of one of the daughters of Niobe, another of Verus admirably executed. A statue of Silenus and opposite a bust of Isis.

In the XXIII are busts of Antoninus, Nerva, Pallas, Trajan and Augustus, and on the opposite wall a bas relief of Æon, a gnostic divinity and one of Mithra.

The XXIV and XXV compartments contain a Venus, a Mercury, a statue of Claudius, busts of Neptune, of Agrippina the younger, of Brutus and a small statue of Typhon in the egypto-roman style.

The XXVI and XXVII, a Ceres finely draped, placed on a quadrangular altar with figures of Apollo and Diana,

Mars and Mercury, Fortune and Hope, Hercules and Sylvanus, fragments of excellent style and execution; opposite are statues of Atys, Hercules and Ganymede.

In the XXVIII and XXIX are a Roman lady under the form of Hygeia in pentelic marble; a fine bust, a colossal head of Antoninus Pius, a small statue of Ulysses as he is represented on the medals of the Mamilian family. Opposite are a fragment representing a dancing Faun; heads of Sabina the wife of Adrian, of Isis, of a Centaur crowned with vine-leaves and a bacchic head in giallo antico.

In the last compartment are a recumbent Hercules, two hermes, one of Solon and the other unknown.

HEMYCICLE OF THE BELVEDERE.

Pius VII united in these rooms numerous egyptian monuments and casts from the Parthenon, presented by George IV king of England.

The semicircular gallery contains the egyptian monuments purchased by Pius VII. Ten statues of black granite, each with the head of a lioness, represent «Athor» the Venus of the Greeks, in the centre of the curve is a mummy in its case between two cynocephali, sculptured in sand-stone. Around the wall are hieroglyphics and epitaphs one of which dates from the year 1602 of the christian era. Under the opposite windows, and ranged in closets, are small statues of bronze, wood and stone utensils of all sorts used in ancient Egypt and several mummies of sacred animals. All these objects were found, in latter times, in the ruins of Thebes, and in the tombs of Gournah, on the left bank of the Nile.

The reigning Pontiff ordered the reunion in these chambers of all the egyptian monuments existing in the public museums of Rome.

MUSEO PIO CLEMENTINO.

This immense museum was formed by popes Clement XIII and XIV, but particularly by Pius VI who added numerous monuments and the hall of animals, a part of the gallery, the hall of the muses, the round hall, that in the form of a greek cross, that of the biga and the grand stair case. From its architecture and decorations it may considered as one of the most splendid of modern Rome.

SQUARE PORCH.

In the centre is the celebrated torso of the Belvedere found in the thermæ of Caracalla. It is known, from the greek inscription at the base, that this fragment belonging to a statue of Hercules, is the work of Apollonius, son of Nestor the athenian.

Of the other monuments in this room the most celebrated are those found in the tomb of the Scipios, several very ancient inscriptions line the walls, that on the sarcophagus shows that it was the tomb of Scipio Barbatus consul in the year of Rome 460. The bust crowned with laurel, placed on the tomb, was probably the portrait of one of the Scipios.

In the round hall are fragments of male and female figures finely draped, and on the balcony an ancient clock on which are marked the cardinal points, and the names of the winds in greek and latin.

CHAMBER OF MELEAGER.

So called from its celebrated statue over which is an ancient inscription stating that Lucius Mummius consul in the year of Rome 607, defeated the Achæans, took and destroyed Corinth and after his triumph dedicated the

temple which during the war he had vowed to erect to Hercules. A bas relief on the walls represents the apotheosis of Homer by the muses.

PORTICO OF THE COURT.

This portico which contains the most celebrated monuments of ancient art is supported by 16 granite columns and several pilasters.

Ths first cabinet contains ancient statues of Mercury and Pallas; the boxers and Perseus of Canova.

The second the Mercury, known under the name of Antinous, found on the Esquiline, on the walls are bas reliefs of Achilles who has just killed Penthesilea, and an isiac procession.

The third the group of Laocoon found under Julius II in the baths of Titus; we learn from Pliny that this composition is due to three grecian sculptors, Agesander, Polydorus and Athenodorus of Rhodes. The bas reliefs represent a Bacchanalian festival and the triumph of Bacchus after his indian expedition.

The last cabinet is that of the Belvedere Apollo, found at Antium in the beginning of the XVI century and considered to be the most perfect work of sculpture. The bas reliefs on the wall allude to a chase and to Pasiphae.

Near the first cabinet is a sarcophagus with an inscription stating that it belonged to Marcellus the father of Heliogabalus; another with figures of Fauns and priestesses of Bacchus.

On the sarcophagi near the second cabinet, are represented prisoners imploring the clemency of the conqueror, and Bacchus visiting Ariadne in the isle of Naxos.

On those placed near the third, Nereids are carrying the arms of Achilles and the Athenians are engaged in battle with the Amazons.

Near the fourth cabinet are bas reliefs of Hercules and Bacchus with their attributes, Augustus commencing a sacrifice and Rome accompanying a victorious emperor.

HALL OF THE ANIMALS.

In this rare collection of sculptured animals are the groups of a marine Centaur and a Nereid, Hercules killing Gorgon, chaining and carrying away Cerberus, killing the lion, Diomed and his horses, Commodus on horseback casting a javelin, it appears from this statue that in the time of that emperor it was customary to shoe horses.

The pavement is composed of antique mosaics representing a wolf, an eagle devouring a hare, and a tiger.

GALLERY OF STATUES.

The most remarkable statues of this gallery are a Clodius Albinus, a half figure of Cupid, Paris, Pallas, Penelope, Juno, an Amazon, the muse Urania, Posidippos and Menander.

On the side opposite are an Apollo holding the lyre, a Neptune, a wounded Adonis, Bacchus, a group of Esculapius and Hygeia, a Danaid, Ariadne deserted, usually called a Cleopatra, is placed between two marble chandeliers found in the villa Adriana and is supported by a pedestal on the bas relief of which is represented the war of the giants against the gods.

HALL OF BUSTS.

The most esteemed busts in this collection ane those of Domitia, Galba, Mammæa, Lysimachus, Ariadne, Menelaus, Valerian, Pertinax, Agrippa, Caracalla, Antinous and Serapis in basalt.

A niche is occupied by the colossal statue of Jupiter at whose feet is the eagle grasping the sceptre and thunderbolt. On the other side of the hall are busts of Trajan and Antoninus Pius, of Sabina, Brutus, Aristophanes and Marcus Aurelius; a semi-figure of Apollo; a statue of Livia and on a sole block of marble two portraits said to represent Cato and Porcia.

CABINET.

Under Pius VI De Angelis painted on the centre of the ceiling the marriage of Bacchus and Ariadne, and in the four angles Paris offering the apple to Venus, Diana and Endymion, Venus and Adonis, Pallas and Paris. On the friese are represented antique festoons and children, the bas reliefs allude to the labours of Hercules. The statues of Minerva, Ganymede, Adonis, of one of the hours, of Venus and Diana are ancient works of fine composition.

Under the niches are four porphyry benches resting on bronze supporters. The pavement, an ancient mosaic of the finest execution, was found in the villa Adriana. A festoon of sundry fruits and leaves, tied with ribbons, forms a circular border round a compartment of white mosaic enclosing three figures of masks, and a landscape with goats and shepherds.

In the passage leading to the gallery is the statue of a dancing Faun, and near a small Diana a bas relief of three conquerors in athletic games. Under the window is the celebrated alabaster vase found in the Mausoleum of Augustus supposed, from the inscriptions that lay near it, and now preserved in the gallery, to have contained the ashes of Livilla, the daughter of Germanicus.

THE HALL OF THE MUSE.

Is decorated with 16 columns of Carrara marble with antique capitals from the villa Adriana.

The statues representing the Muses were found with the hermes of the Sages of Greece, in the villa of Cassius at Tivoli. They are Melpomene, crowned with vine leaves and holding the mask and sword, Thalia with the tabour and comic mask, Urania the celestial globe, Calliope, Polymnia the muse of pantomime with her hands folded in her drapery. Erato with her lyre, Clio the muse of history, Terpsichore and Euterpe. Near the statue of Silenus are a bas relief of the dance of the Corybantes; the hermes of Sophocles, Euripides, Eschines, Demosthenes and Antisthenes, the first portrait known of this founder of the cynic sect.

The veiled hermes of Aspasia is placed near the bust of Pericles; both have greek inscriptions. The remaining principal busts of this hall are those of Solon, Periander, Alcibiades, Socrates, Aratus and Euripides.

The marble pavement inlaid with sundry mosaic figures of comic and tragic actors, was found at Lorium, (Castel di Guido) 12 miles from Rome; the frescoes by Conca allude to the subjects united in this room.

ROUND HALL.

A variety of statues and colossal busts placed on columns of porphyry, form the ornament of this hall round which are ten large marble pilasters whose capitals were sculptured by Franzoni.

The principal busts are those of Jupiter, Adrian, Antinous, Serapis, Julia Pia and Pertinax. The statues of Hercules, Augustus, Ceres, Antoninus Pius, Nerva, Juno Lanuvina indicated by the goat skin and shield.

The pavement found at Otricoli and the sea monsters at Scrofano, are fine specimens of antique mosaics. In the centre, over the head of Medusa, is a porphyry vase 41 feet in circumference.

HALL OF THE GREEK CROSS.

The door leading into this room is remarkable for the splendour of its ornaments. The bases, columns, colossal statues serving as Caryatides to the entablature are all of red egyptian granite and are supposed to have been adapted to one of the entrances of Adrian's villa.

On the porphyry urn, which was the tomb of S. Constantia, children are occupied in gathering grapes. It was found near her church, commonly called the temple of Bacchus.

The corresponding urn, also of porphyry, with bas reliefs of a battle and prisoners, served as the tomb of the empress S. Helen.

Near the grating are two colossal sphinxes and on the walls bas reliefs representing combats of gladiators and wild beasts, bacchanalian and other mythological subjects.

On the pavement is a mosaic found at Tusculum representing a head of Minerva and various arabesques.

The stair case is decorated with twenty columns of granite, with balustrades in bronze, entablatures of sculptured marble and statues emblematic of the Nile and of another river.

Another stair case on which are eight columns of breccia corallina leads to the

HALL OF THE BIGA.

In the centre of which is an ancient marble biga finely sculptured. In the niches are statues of Perseus, of

Alcibiades, a richly draped female figure performing a sacrifice, of Apollo holding the lyre, of Phocion, a Dioscobolus copied from Myron, of Apollonius a greek philosopher of the second century, and of Apollo Sauroctonus or destroyer of the lizard.

Of the sarcophagi placed at the foot of each niche one represents the genius and the attributes of the Muses; three the games of the circus.

THE FOLLOWING GALLERY.

Is divided into six sections; the first containing monuments, chandeliers and two trunks of trees supporting nests of little Cupids.

The second, vases, cups, chandeliers of various forms, and two sarcophagi alluding to the history of Protesilas and Laodamia, and to the death of Egisthus and Clytemnestra.

In the third are the antiquities discovered at Tor Marancio near the Ardean way, and consisting of statues, fragments of paintings and a mosaic representing vegetables, fish and fowl.

The fourth section is enriched with vases, chandeliers, cups, statues, bas reliefs, sarcophagi with the fable of Niobe and the amours of Diana and Endymion.

In the fifth is an elegant draped statue of Ceres; in the last section are monuments and many rare kinds of marble.

In the adjoining rooms are the tapestries of Raphael and the collection of maps formed by Gregory XIII.

MUSEO GREGORIANO.

This museum has been formed by the present pope Gregory XVI to contain the numerous monuments of art found of late years in the ancient cities of Vulci, Tar-

quinii, Cere, Toscanella and in other spots scattered over that part of ancient Etruria which extends from the Tiber to the river Fiora. To these monuments have been added those of Egypt which were hitherto in the Capitol or in other public museums.

In the first vestibule are three reclining figures, two male and one female, originally placed over tombs, which are remarkable by the ornaments with which they are adorned.

The horses' heads of a good style of sculpture were found over a sepulchral door at Vulci.

Several cinerary urns made of alabaster of Volterra and votive offerings were discovered at Cere.

The adjoining room contains a large sarcophagus on which are represented the funeral rites of the Etruscans, and urns found at Castel Gandolfo of a style similar to those of Etruria.

The works in terra cotta are united in the hall of Mercury so called from the highly finished statue of that god found at Tivoli.

The following room contains the vases with black figures on a yellow ground of the most ancient style. The vase of Bacchus particularly admired for its execution: the figures are not mere outlines but painted, the different colours imitating the flesh, the vestments and accessories; the subject represents Mercury consigning to Silenus the infant Bacchus; three nymphs emblematic of the seasons, which formerly were three in number, are celebrating with their songs the birth of the son of Jove.

The chamber of Apollo is so called from the vase in high preservation, representing Apollo seated on the tripod, singing to the sound of the lyre; this urn is perfect both for its composition and its workmanship. It is placed in the midst of several others which are highly interesting.

In the hall of the bronzes is the military statue discovered at Todi, a monument unrivalled as offering a type of the national art the celebrity of which is encreased by the epigraphs engraved on it to which various interpretations bave been given. In this room are domestic utensils, differing in form, style and size, chandeliers used also in the sacred rites, the tripod and casket, beautiful bronzes found at Vulci, military weapons at Bomarzo, fragments of figures larger than life at Chiusi, the colossal arm in the port of Civitavecchia: the etruscan car so singular for its ornaments and style, the chest engraved with athletic combats are worthy of observation: the walls and tables are covered with mirrors and inscriptions useful in advancing the knowledge of the etruscan language. In two closets are deposited a great number of small utensils, light fragments and vases: the large vessels utensils and arms on the walls, the mask used in scenic representations and crowned with ivy, are finely executed.

The works in gold are beautiful and elegant whether we consider the invention, the form or their state of preservation: the ornaments of men are the distinctive signs of dignities, the premiums of victory, the gifts of athletic combats, the civic and triumphal crowns of ivy and mirtle, the gold works cut with the chisel, not only manifest the taste of the artists but convey an idea of the scientific knowledge of the nation. From all these objects an idea may be formed of the riches, the flourishing state, and the degree of splendour attained by the Etruscans when objects of such value were buried with the owners.

A passage, the walls of which are lined with etruscan inscriptions, leads to a large room round which are copies perfectly resembling the original paintings existing on the tombs of Vulci and Tarquinii, monuments of the highest tmportance in the history of national art as they represent the public games and banquets which took place at the

funerals of illustrious individuals: the vases and sculptures of this room are marked with etruscan inscriptions.

Near the passage to the cinerary urns of alabaster of Volterra is an imitation of a small etruscan cemetery, and a tomb brought from Vulci the door of which is guarded by two lions placed as in their original position. In the interior are disposed the funeral beds and vases which are usually found in these tombs.

THE GALLERY.

Is filled with cups of the most delicate workmanship that has come down to us from the ancient schools. Of various and beautiful shapes the design is generally of the lightest character; the artists, pleased no doubt with the elegance of their compositions, have frequently inscribed their names on the vases, with short and witty jests expressive of joy, happiness, invitations to drink, to pass life merrily, expressions which may appear to be discordant with the figures represented, but for which there exists a reason which it is not always easy to penetrate as they afford a field for extensive research. These arguments may be particularly applied to the archeology of the fine series of argonautic vases found in the necropolis of Agilla and in that of Cere which are united in this museum.

This celebrated maritime expedition of the heroic ages was hitherto considered as having afforded a subject of fiction amongst the greek and latin poets nor did any monuments exist in support of their assertions, but in this collection is an ample development of the Thessalian story which gives a new, a better and a different idea of that celebrated event. On one of the vases the principal chiefs who partook of the dangers and glory of the entreprise are preparing for their departure and putting on their armour: the attendants obliged to serve and follow their

lords prepare the shields each of which is distinguished by an emblem; on one a lion, on another a bull, on others a throne or a branch full of leaves; not only does this vase prove the antiquity of heraldry but the mantles worn by the personages show their degrees of rank, and the same ornaments that cover the mantle of the chief appear on those of his attendant.

On other vases are represented the calamities which befel the royal house of Æson and Pelias; the lamentations of Lemnos, the vengeance of Medea are expressed in a manner differing altogether from the accounts of the greek and latin stage, or from the epic poetry of those nations: the hand of these ancient artists was guided by narrations now lost as appears on a vase placed in the centre of those described, on which the final catastrophe of the conquest of the golden fleece is expressed in a mode hitherto unknown; Jason when nearly devoured by the dragon is drawn out of his jaws by Minerva; the name written in clear purple letters near the figure of the chief leaves no doubt on the subject.

After the argonautic vases come those which represent the deeds of Hercules and the mysteries of Dionysius, forming a series of subjects difficult to explain, the traditions and opinions of the learned being frequently at variance.

A design of the utmost perfection and purity of style with an expression suited to the subject is that of OEdipus in his travelling dress, deeply meditating on the enigma proposed by the sphinx who appears on the summit of a rock in those mixed fantastic forms of a lion and a young female under which she is represented in the monuments of art. On another vase the artist, without regarding the design, ridiculed this subject by representing a man with an enormous head in the same pensive attitude as OEdipus and a monkey in lieu of the sphinx.

The vases relative to the ancient systems of theogony, to the homeric descriptions, to the public games banquets and other usages of those times open a wide field for research, whether we consider the beauty and excellence of the design, which in the gymnastic scenes often reach perfection, or the light they throw on the classic authors and other monuments of antiquity.

In one of the closets are vases of a smaller size but highly interesting from the variety of their forms and caprice of invention, particularly in those used for drinking; some have the form of a ram, others of the humble animal that carried Silenus, the face of an Ethiopian and of Silenus who expresses his joy on receiving the gifts of his disciple. This closet also contains bowls and vases of various forms of the most finished workmanship.

THE EGYPTIAN MUSEUM.

Several statues and colossal figures contemporaneous with their prototypes are united in this museum. The colossus of queen Twea, the small statue of Menephtah I seated on a throne, the fragment of the throne of Rhamsès III are of the period of the dynasty that reigned between the year 1822 and 1474 before the christian era. Without entering into a detail of all the monuments representing the human form, animals, vases or other objects we shall arrest our attention on the most remarkable; the two lions next to the colossus of Twea though the last of the works executed under the Pharaohs which are known to us, bear testimony to the talent of the egyptian sculptors even at the decline of that empire.

The torso of king Nectanebo placed in the hall of lions is not less worthy of attention for the beauty of its form, nor can we avoid noticing another torso in the same hall representing one of the ministers of state, it is executed in alabaster of Gournah.

Continuing our review of this museum we shall find a new, though indirect, proof of the errors hitherto committed in judging of egyptian art when it represented the human form. In the large hall contiguous to that of the lions fitted up in the egyptian style, are the monuments of imitation or those produced in Rome in the egyptian manner at the period of the emperors the greater part of which were found in the villa Adriana near Tivoli. To an imitation of the works executed under the Pharaohs and without attempting to correct the original taste prevailing during so many centuries in Egypt, these artists added the softness and finish which distinguished the greek school at Rome. An example is observed in the Antinous, a statue placed in this hall, which from the beauty of its form has been named, by artists, the egyptian Apollo. If imitation has produced a work of such merit how can we doubt of the perfection which sculpture had attained in Egypt? not that all egyptian statues could serve as models, but several dispersed throughout Europe are equal in beauty to the Antinous. The works of imitation representing animals are not less useful in judging of egyptian art; in comparing the works of the Egyptian and Roman artist, if the former is not superior he certainly is not inferior, as the egyptian, in the representation of animals always possessed the greatest degree of skill as is evidently proved by the lions of king Nectanebo, by the prodigious quantity of volatiles, quadrupeds, reptiles and scarabœi abounding in this museum whose resemblance to nature is so perfect that they might serve for the study of naturalists.

ARCHITECTURE.

In order to complete the egyptian collection of the Vatican of works of art in its primitive state the only monuments wanting were those of architecture; the works

preserved till the present day in Egypt attest the boldness of imagination and power of execution shown by that nation in this art and excite a sentiment of regret in those who have not had an opportunity of observing the monuments spread along the banks of the Nile.

The Vatican museum possesses a small but valuable remnant of this nature: a capital from Thebes of the second order of architecture, formed of sand stone in the shape of an expanded lotus; that it is genuine is attested by the vestiges of yellow colour which originally covered it, as it was customary amongst the Egyptians to paint those species of stone which did not admit of polish. This small remnant placed in the gallery of mummies, may be found useful in comparing the greek style with the original egyptian.

We shall not dwell on the various productions of the mechanical arts abounding in this collection, on the fabrication of papyri, the weaving of cotton in the bandages of mummies, nor on the admirable art of preserving for thousands of years the remains of the mortal frame, on the sandals varying in shape, or the works in bronze and sycamore wood on which are represented figures of the gods or of embalmed bodies, cases containing animals reduced to mummies, and those in which writings have been deposited; one in the gallery of mummies is particularly interesting as it represents on its four sides hieroglyphic inscriptions relative to the four genii, the companions and assistants of Osiris in the regions below, who appear in their respective characters. In this collection are numerous small vessels of various substances, containing the ointment used in painting the eyelids, others were destined to preserve balsam or perfumes.

Such is the valuable collection of monuments bearing testimony to the knowledge of the Egyptians, of that knowledge which Moses, having imbibed, became powerful

in acts and words (acts of the apostles chapter VII). Such are the resources laid open to the learned in this museum by order of the reigning pontiff Gregory XVI and due to his incessant zeal to promote the interests of religion. Here the theologian will find the vestiges of the primitive traditions which preceded the revelation written by Moses and the prophets; here sacred philology derives information for the explanation of oriental biblical texts; how many points of contact exist between the customs of the two nations, the people of God and that of Egypt whose history is so closely connected; what a new light is shed on a multitude of hebrew idioms and forms of language arising from the similarity of a great number of scriptural phrases with the forms of the ancient egyptian language preserved in the hieroglyphic inscriptions.

To the student of sacred writ, it will be gratifying to see the portrait of Ptolemy Philadelphus under whose auspices, and doubtless providentially, was undertaken the version of the scriptures from hebrew into greek, called the septuagint. The civilised nations of that time were thus enabled to read the sacred code and prepared to receive the first glimmerings of the doctrines of the unity of God and of the redemption which was approaching; the statues of Ptolemy and Arsinoe are placed near that part of the library which contains the celebrated manuscript of this inestimable version.

In the egyptian monuments collected in this museum a distinct history is traced of sculpture and architecture, we shall now examine writing and painting.

WRITING.

The primitive state of the egyptian characters is proved by the vestiges that remain of the earliest kinds of writing: the first was that of the simple representation of

the idea, the second was at once symbolic and phonetic, the third the plain alphabetic expression, at least in greek and roman names; the union of these systems constitutes the beauty of the writing called hieroglyphic.

The written papyri, some in the hieroglyphic, others in the hieratic and demotic characters, amount to about thirty two; these line the walls of the fourth room after the gallery of mummies.

In the fifth are disposed inscriptions relating to history and in the left angle that of quuen Amensè illustrated by Rosellini near which is the precious scarabœus called that of Memnon, or Amenoph III, engraved in honour of that king, to celebrate his marriage with queen Taia and the happy state of Egypt at that period. On the fragment of a pilaster of brown stone is an interesting inscription indicating that Egypt was governed by a female, in the want of a male heir to the throne.

A valuable historic monument in the hall of statues is that of a priest whose tunic is covered with a long inscription purporting that five kings had reigned successively during his ministry: three egyptian Apries, Amasis, Psammacherites and two persian, Cambyses and Darius. We shall not dwell on the numerous dedicatory and funeral inscriptions of other monuments in granite, alabaster, basalt existing in this collection as several have not yet been illustrated.

The pure hieroglyphic characters are preserved in the inscriptions on the two lions of king Nectanebo and in the sarcophagus of a priest of the goddess Pascht, named Psammeticus, in the hall of urns. In that of the lions are other hieroglyphics in profile on the throne of Ramses III, those on the cover of the sarcophagus of Imôtph in the gallery of mummies and around the sarcophagus of Manès in the hall of urns are of the most elegant execution.

Of the third class of plain outlines are the hieroglyphics on the scarabœi, amulets and funeral vases. Of the fourth called linear are the inscriptions on the mummy cases. The fifth comprises those painted as on the monuments of Ramses X and of the daughter of Takellothis. The great advantage derived from the knowledge of these characters is their application to chronology and history, and whenever on the monuments of Egypt any royal name is written, it is easy to assign the period to which it belongs, as one of those names generally corresponds to a certain date. The Vatican collection embraces chronological dates indicated by royal names twenty eight in number according to the following series:

1. Renoubka one of the most ancient kings of the XVI dynasty who lived about the time of Abraham. This monument was found in the tombs of Gournah, the name is written on the necklace or collar.

2. Amenoph I written on the mummy case (hall of urns) and unless this be the title of a divinity its date would be the year 1832 before Christ.

3. 4. Amense and Amenenhè the former reigning queen of the XVIII dynasty, the latter her husband, 1750 years before Christ.

5. Thutmès IV the fifth king of the preceding dynasty succeeded to his mother Amensè and reigned from the year 1749 to 1727 B. C.

6. 7. To the same dynasty belongs Amenoph III the eighth king; the scarabœus above mentioned bearing his name and that of his wife Taia belongs to the year 1690 B.C. The six colossi of the goddess Pasct, two of which are in the hall of lions, the others in the hemicycle, were executed under this king.

8. Menephtah I. The museum possesses in the egyptian hall an elegant statue of this king who reigned from

1604 to 1579 before the present era, and was father of the great Sesostris.

9. 10. Twea and Conchères; the first the wife of the above named king and the mother of Sesostris is represented in a colossus of black breccia placed in the hall of lions; the other represented on the pilaster of the colossus was probably the wife of Sesostris.

11. Ramsès III, the Sesostris of the greek writers who reigned from 1565 to 1494 B. C. His name is frequently repeated on the fragment of his seated statue to the left in the hall of lions and on the colossus of queen Twea.

12. Siphtah also belonged to the XVIII dynasty but the period of his reign is uncertain.

13. Ramses V second king of the XIX dynasty, in the XV century B. C. is mentioned in a hieratic papyrus XII, letter C.

14. Ramses X founder of the XX dynasty belongs to the XIII century before the present era; his name appears on a small painted sand stone placed in the fifth chamber.

15. Osorchon the son of Takellothis who reigned eight centuries before the christian era. This prince is represented on painted wood in the fifth room in the act of offering a sacrifice to the god Phrè.

16. Psammeticus I fourth king of the XXVI dynasty who reigned between 654 and 609 B. C. The museum possesses several monnments of this king found at Sais, his native place. His name is inscribed on two statues in the hall of egyptian figures, on a sarcophagus and on a demotic papyrus XII, letter A.

17. Apries of the same dynasty 588 years before the present era whose second name is Ramesto.

18. Amasis his successor.

19. Psammacherites who succeeded Amasis.

20. Cambyses the persian king, oppressor of Egypt 525 years B. C. His name appears on the same statue.

21. Darius the successor of Cambyses.

22. Nectanebo of the XXIX dynasty three centuries and a half B. C. and the last of the Pharaohs. To this period belong the two lions, master pieces of art and the beautiful torso which represents this king.

23. Ptolemy Philadelphus who reigned 284 years B. C. His colossal statue is in the centre of the hall of lions.

24. Arsinoe, the wife of the above named king, whose statue is on the right of that of Ptolemy; both statues bearing inscriptions on their pilasters.

25. Ptolemy Philopator whose name is on the papyrus in the demotic characters, dating from the third year of his reign or the 219 B. C. N.° XI, letter E.

26. Arsinoe his sister and wife.

27. 28. Ptolomy Evergetes and Berenice his wife, the parents of the preceding.

The numerous monuments, not included in the above list, might furnish documents of the reigns of the roman emperors. The space of sixteen hundred centuries comprised within the dates which have been already indicated and inscribed on the monuments, the authenticity of which reposes on the authority of historians and chronicles, particularly that of Eusebius, rectified on the armenian text far more exact that the greek of Scaliger, is sufficient to show the rich mine of historical knowledge opened by the egyptian writing. Its material construction offers a large field for discussion on the first essays of writing as an art, while it furnishes also a means of advancing the progress of oriental philology.

PAINTING.

Although in remote times painting was not distinct from writing as several arguments attest respecting Egypt, we shall consider them as independent of each other in the monuments of that country. Painting as it was thirty

or forty centuries ago, exists in its original state and excites surprise. When judging of this art in Egypt allowance must be made for the harshness of the lines and the want of perspective. The facility of the inventions and the spirited composition are the striking points of these monuments. An example of these is seen in the painting on the case, placed in the hall of urns, in which was preserved the mummy of Giotmut, the mother of Chons Hierogrammateus of Ammon at Thebes; one side represents the funeral procession moving towards the Theban necropolis; on the other the deceased supplicates six of the gods, in order to obtain a free passage to the celestial regions; these he has finally attained as represented in the interior part of the case, in company of his mother whose inscription is on one of the paintings of the interior. The colouring and the various scenes possess a high degree of interest. It was an established doctrine amongst the Egyptians that the souls of the just enjoyed an unalterable repose when they arrived in presence of the gods, but in a state of uncertainty they believed that assistance might be derived from the remembrance of the living; for this reason the mother is seated near her son expressing joy at the offerings and prayers of the surviving relatives, a remnant of the primitive traditions of the human race relative to a future state and to the assistance the living may render to the dead. Each of these representations is accompained with analogous hieroglyphic inscriptions.

Of the paintings on wood that of the son of Takellothis is remarkable for the vivacity of its colouring; the figures and various scenes which cover the papyri represent the rites and circumstances that precede and follow the judgment that Osiris is supposed to pass on souls; nor is the melancholy sight wanting of the punishments suffered from fire and the furies, so accurately was the tradition preserved relative to the destiny of souls when sepa-

rated from the body. The representation on paintings VII, letter A, VIII and XIV relate to these subjects.

THE GALLERY OF PAINTINGS.

Contains several master pieces of art united in this gallery by order of the reigning pontiff Gregory XVI.

The portrait of a venitian doge is by Titian.

The miracle performed by S. Gregory the great by Andrea Sacchi.

The descent from the cross by Caravaggio.

The vision of S. Romuald by Sacchi.

Communion of S. Jerome by Domenichino.

Martyrdom of S. Erasmus by Poussin.

SS. Processus and Martinian by Valentin.

Christ in the tomb by Mantegna.

The B. Virgin, S. Thomas and S. Jerome by Guido.

Magdalen, S. Thomas by Guercino.

Martyrdom of S. Peter by Guido.

Coronation of the B. Virgin by Pinturicchio.

Resurrection of Christ: Birth of Christ by Perugino.

Transfiguration: Coronation of the B. Virgin: The three mysteries, viz the Annunciation, Nativity and Presentation by Raphael.

Our Saviour by Correggio.

The B. Virgin, SS. Sebastian, Francis, Anthony, Peter, Ambrose and Catherine by Titian.

B. Michelina of Pesaro by Barroccio.

S. Helen by Paul Veronese.

The B. Virgin, child, S. Joseph by Garofalo.

Madonna of Foligno by Raphael.

Landscape with animals by Potter.

Madonna, S. Laurence and others by Perugino.

Miracle of S. Nicholas of Bari by Angelo da Fiesole.

Annunciation by Barroccio.

CHAMBERS OF RAPHAEL.

The greater part of these chambers had been already painted by Signorelli, Perugino and other artists, when Julius II at the solicitation of Bramante invited Raphael from Florence and ordered him to represent the dispute on the holy Sacrament.

At the completion of the work, the pope dispensed with the labours of the other artists, caused their paintings to be effaced, and entrusted the execution to Raphael alone.

These frescoes were neglected in past times, and having suffered also from the damp, they no longer preserve their original freshness of colouring, but their composition and design will ever form a subject of admiration.

The fire in the Borgo which happened in 847 is the subject of the first fresco. It would appear that Raphael was inspired by the poetic description of the burning of Troy having introduced, among other episodes, that of Æneas bearing Anchises on his shoulders and followed by Creusa.

Over the window is the justification of S. Leo III in presence of Charlemagne, the cardinals and archbishops.

The third fresco, represents the victory gained by Leo IV over the Saracens at Ostia: the fourth the coronation of Charlemagne by Leo III in the basilic of S. Peter's.

The paintings of the ceiling are by Pietro Perugino; these out of respect for his master, Raphael would not allow to be effaced.

THE SCHOOL OF ATHENS.

The scene is laid under the portico of a palace. In the middle of the upper steps are Plato and Aristoteles; on

the right Socrates and Alcibiades; Diogenes holding a book is on the second step; Pythagoras surrounded by his disciples at the end on the right.

To some of the figures the artist has given the portraits of personages of his time: Archimedes is Bramante, the young man with his hand on his breast the duke of Urbino, the one kneeling the duke of Mantua, the two on the left of Zoroaster are Pietro Perugino and Raphael the latter wearing a black cap.

Opposite this painting is the dispute on the holy Sacrament. The B. Trinity, the Virgin and S. John Baptist, occupy the upper part; at the sides of the altar are the four doctors of the latin church, several of the fathers and many saints of the old and new testament disputing on this profound mystery.

In the painting of Parnassus, Apollo in the midst of the nine Muses, is playing on the violin. Around the mountain are several ancient and modern poets, Homer, Horace, Virgil, Ovid, Ennius, Sappho, Propertius, Dante, Bocaccio and Sannazaro.

Over the window Jurisprudence is represented as assisted by Prudence, Fortitude and Temperance; on the sides are two historical subjects; the emperor Justinian delivering the digest to Trebonian: Gregory IX the decretals to a concistorial advocate.

The ceiling is divided into nine subjects. In the centre angels support the arms of the church: in the rounds are Philosophy, Justice, Theology and Poetry. In the four oblong paintings are represented Fortune, the judgment of Solomon, Adam and Eve tempted by the serpent, Marsyas flayed alive by Apollo.

CHAMBER OF HELIODORUS.

Heliodorus, the prefect of Seleucus Philopator king of Syria, was ordered by this prince to plunder the

temple of Jerusalem, 176 years before the christian era. While preparing for this sacrilege, God, at the prayer of the high priest Onias, sent against him a horseman and two angels armed with whips who drove him out of the temple; by an anachronism common to the painters of his time Raphael introduced Julius II into the group which he painted; the other groups were finished by Pietro di Cremona a pupil of Correggio and by Julio Romano.

In the painting opposite S. Leo I is represented on his way to meet Attila king of the Huns, whose intention was to plunder Rome. Struck with terror, at the sight of SS. Peter and Paul flying in the air with swords unsheathed, Attila hastens to retreat.

The third fresco is the miracle of Bolsena; a priest doubting of the real presence of Christ in the eucharist which he was on the point of consecrating, saw blood on the corporal. Julius II with other contemporary personages is present at the mass.

The fourth represents S. Peter when the angel delivers him from his chains and leads him out of prison. The effects of light are admirably expressed in this picture, that of the angel in the prison, differing from that of the same angel out of it, and that of the moon from that of the lighted torch held by the soldier.

The chiaroscuro of the ceiling is by Raphael. The Caryatides by Polydore Caravaggio.

HALL OF CONSTANTINE.

Raphael, having completed the designs of this hall, commenced the fresco intended to represent the victory of Constantine over Maxentius near the Milvian bridge and had finished the lateral figures of Justice and Benignity when his earthly career was closed.

After his death Julio Romano was charged by Clement VII with the execution of the work and painted the apparition of the cross to Constantine.

In the fresco opposite Constantine is baptised by pope S. Silvester; the painting is by il Fattore.

Between the windows del Colle has represented, from the cartoons of Raphael, the donation of Rome to S. Silvester by Constantine.

The eight pontiffs on the sides of these paintings are by Giulio Romano, the chiaroscuro by Caravaggio. The ceiling by Lauretti, the other subjects by the two Zuccari.

On the ground floor of the palace is the manufactory of mosaics containing upwards of ten thousand enamels of different colours.

The gardens of the palace commenced under Nicholas V were enlarged by Bramante under Julius II. In a niche of the principal front is a large bronze pine apple, found at the Pantheon. The villa built by Pius IV and restored under Leo XII contains paintings by Baroccio and Zuccari.

FROM MONTE MARIO.

On which is a villa belonging to the Falconieri family, the view embraces Rome and the campagna.

The villa Madama formerly the property of Margaret, daughter of Charles V, and now of the king of Naples, was commenced on the designs of Raphael and finished after his death by Giulio Romano who with the assistance of Giovanni d' Udine painted the portico, the friese and ceiling of the principal hall. These works are in a state of decay.

AQUEDUCTS.

Ancient Rome was supplied with water from fourteen different springs, only three of which remain: the Vergine, Felice and Paolina, but these afford a quantity of water sufficient for the use of the inhabitants, for the ornament of the city, and for 108 public, and the incalculable number of private fountains which it contains.

THE AQUA VERGINE.

Supplies 13 large and 37 small fountains, from a volume estimated at 1617 roman oncie, which pours into the city 66,000 cubic metres every twenty four hours.

THE AQUA FELICE.

Takes its rise in a hill called Castelletto, near la Colonna, 16 miles distant, and enters the city near the Anfiteatro Castrense, where its level is about 48 metres over that of the river. One of its branches takes the direction of S. Maria Maggiore; the other that of Termini, the Quirinal, Piazza Barberini and Capitol; it then descends into the Forum to the Bocca della Verità and the piazza Giudea, after having furnished in its course water for 27 public and an immense number of private fountians.

It produces 1027 inches, or 20,537 cubic metres every twenty four hours.

AQUA PAOLINA.

The construction of this aqueduct was commenced and completed by Paul V, of the Borghese family, who confided its execution to Gio. Fontana. An ancient aqueduct of Trajan, was brought into use for the passage of the waters from the lake of Bracciano, a distance of 22 miles. An encrease, from the same lake, was introduced by Clement X, another under Leo XII, from the Straccia-cappe and Alseatine lakes.

These waters unite on the Janiculum where they divide into two branches; one descends towards the Vatican, the borgo and piazza S. Pietro: the other into Trastevere, after having left a volume of 180 inches at the Paolina fountain. A body of 282 inches passes through the ponte Sisto, to the fountain, and thence disperses itself in the via Giulia and vicinity.

The Paolina furnishes 4709 inches, or 94,000 cubic metres every twenty four hours.

The three aqueducts, if united, would present a length of 108,000 metres, equal to 27 french leagues; the volume of water with which they supply Rome amounts to 9025 inches, or 180,500 cubic metres every twenty four hours.

OBELISKS.

It is justly observed in the Library of entertaining knowledge vol. I, p. 269: « that of all the works of egyptian art, for the simplicity of their form, their size and unity, and the beauty of their sculptured decorations, none can be put in comparison with the obelisks. That as lasting records of those ancient monarchs, whose names and titles are sculptured on them, they possess a high historical value, which is encreased by the fact that some of the most remarkable of these venerable monuments now adorn the Roman capital. The Cæsars seem to have vied with one another in transporting these enormous blocks from their native soil, and since the revival of the study of antiquities in Rome several of her enlightened pontiffs and particularly Sixtus V and Pius VI have again erected those which had fallen down, and were lying on the ground in fragments».

The obelisks were erected by the egytian kings before the conquest of their country by Cambyses of Persia. As their example was followed by the Ptolomies and Romans, these monuments belong to three different epochs. The Flaminian, Lateran and Monte Citorio obelisks are acknowledged from their designs and inscriptions to be of the first epoch, that of the Pharaohs.

We shall proceed to give a brief description of the twelve obelisks of different dimensions which now decorate the city.

THE FLAMINIAN OBELISK.

Is situated in the centre of the piazza del Popolo: this obelisk is 74 feet high, exclusively of its pedestal, it is covered with hieroglyphics. It was originally erected at

Heliopolis, in Lower Egypt by Rhamses III, or the great Sesostris, as a decoration of the temple of the Sun to whom it was dedicated. The name of this monarch repeated several times in the cartouches, proves the exactness of Ammianus Marcellinus who has inserted in his writings a part of the inscriptions translated by Hermapion.

After the battle of Actium and the conquest of Egypt, Augustus transported this obelisk to Rome and placed it in the circus maximus. In 1587 Sixtus V transferred it, though broken into three parts, to its present position, where it was erected by Domenico Fontana.

OBELISK AT MONTE CITORIO.

This obelisk erected at Heliopolis by Psammeticus I, king of Egypt, whose name is frequently repeated in the hieroglyphics, was brought to Rome by Augustus who placed it in the campus martius where it served as a sun dial. It was found under Benedict XIV in 1748 and placed in its present position in the XVIII year of Pius VI. It is of red granite and is 68 feet high exclusively of the modern pedestal which is 13.

The sculptures on the west side are nearly all erased. Beneath the base of the pyramidal top we have the crowned hawk, a pair on each side, with a serpent behind each attached to a globe. There are only two varieties of cartouches, one containing the prænomen and the other the name.

On another face of the pyramidal top is a sphinx, without a beard, reclining on an altar. On the south face the god Ré, the sun, with the hawk's head is seated opposite the reclining sphinx. On the east face, Osiris is opposite to the same figure. The vertical angle of the pyramidal faces contains the scarabæus sacer with a large disk, almost touching two curved extremities of its wings.

LATERAN OBELISK.

This obelisk, the largest in Rome, was erected at Thebes by Theutmosis II king of Egypt as is ascertained from the cartouches that bear his name. It was transported from Thebes to Alexandria by Constantine, and thence by his son Constantius to Rome where it was raised in the circus maximus. It was found at a depth of 22 feet under ground, broken into three pieces, but was restored by Domenico Fontana the architect of Sixtus V. It is of syene granite covered with hieroglyphics and 99 feet in height without the pedestal. The surface distinctly exhibits traces of fire. The original inscription is contained in six vertical lines.

SALLUSTIAN OBELISK.

This obelisk found in the gardens of Sallust was raised opposite the church of the Trinità de' Monti by Pius VI in 1789. It is of egyptian granite and is 44 feet high without the pedestal.

THE PANTHEON OBELISK.

Placed in the centre of this piazza by Clement XI was found in digging the foundations of the convent of the church of the Minerva on the spot where the temple of Isis and Serapis once stood. It is covered with hieroglyphics. A fountain surrounds its base. Its height is about 19 feet.

THE MINERVA OBELISK.

Found near that above mentioned was erected here by Bernini under Alexander VII on the back of a

marble elephant. Its height does not exceed 12 1/2 feet. The hieroglyphics attest that it was raised by Psammetichus II of the XXVI dynasty to Neith, the same goddess as the Minerva of the Greeks and Romans.

THE NAVONA OBELISK.

Whose height is 51 feet was erected by Bernini under Innocent X on the top of a rock, which is about 41 feet above the level of the soil. It was found in the circus, commonly called of Caracalla, beyond the gate of S. Sebastian, and was originally dedicated, as is proved by the hieroglyphics, to the emperor Domitian.

THE VATICAN OBELISK.

Of siene granite is said to have been raised at Heliopolis by Nuncoreus son of Sesostris and was brought to Rome by Caligula who placed it in his circus near the Vatican where it remained untouched, during all the vicissitudes of the city; in the year 1586 it was erected on the spot it now occupies under Sixtus V by his architect Domenico Fontana.

It is without hieroglyphics; is 72 feet high, 8 feet 4 inches in its largest diameter and 126 feet high from the ground to the cross.

On its base is engraved an inscription purporting that it was dedicated by Caligula to Augustus and Tiberius.

OBELISKS AT S. MARIA MAGGIORE AND AT MONTE CAVALLO.

These obelisks were brought to Rome by the emperor Claudius who placed them before the mausoleum of Augustus. The former was erected by Sixtus V, under the

direction of D. Fontana, the latter by Pius VI. They are of red granite, without hieroglyphics and 43 feet high.

PINCIAN OBELISK.

The hieroglyphics of this obelisk present an eulogium of Antinous, the favorite of Adrian. It was found in the circus of Aurelian beyond the porta Maggiore in the time of Urban VIII, and was raised on the Pincian hill in 1823 under Pius VII. Its height in 28 feet without the pedestal.

The obelisk of the villa Mattei was discovered near the temple of Isis and Serapis, the upper part alone is antique, the hieroglyphics on the lower part are an imitation.

The quarries of the syene granite, the material of which the theban obelisks were made, extend from the island of Philæ along the whole line of the cataracts, the northern point of Elephantine forming their limit in that direction. This red granite is known by its beautiful colour and owing to its hardness it receives the fine polish observable on the roman obelisks.

ITINERARY
OF THE ENVIRONS.

As the environs of Rome excite interest from the beauty of their situation, the associations of history, and the remains of their antique monuments a short description is given of the principal places viz: Tivoli Palestrina Frascati Albano and Veii.

ROAD TO TIVOLI.

About a mile from the porta S. Lorenzo is the basilic of that name which has already been described.

At the fourth mile is the Anio, now called Teverone, which separates Latium from the Sabine territory, and unites with the Tiber near the Salarian bridge, 3 miles from the city.

At the tenth mile are seen remains of the Tiburtine way, formed like the other roman roads, of large polygonal blocks of basaltic lava.

About the 12th mile is the tartarous lake, an appellation derived from the quality of its tartarous and calcareous waters which petrify vegetables.

SOLFATARA BRIDGE.

The waters that pass under this little bridge are of a bluish colour and exhale a strong sulphureous smell. These waters called albulæ by Strabo, Pausanias and Martial issue from a lake, about a mile from the road, which was formerly a mile in circuit, but at the present day its ave-

rage diameter does not exceed 450 feet. The bituminous substances formed by these waters are condensed on their surface, and give rise to different shaped bodies called floating islands. In the neighbourhood of the lake were the thermæ of Agrippa of which some remains still exist.

TOMB OF THE PLAUTIAN FAMILY.

This sepulchral monument was raised by the Plautii, one of the great roman families under the republic and the empire. It is built of travertine stone, in a round form and has half columns on the exterior with inscriptions, two of which remain, one of M. Plautius Silvanus consul and VII vir of the epulones, distinguished by his exploits in Illyria; the other of T. Plautius Silvanus who accompanied Claudius in his expedition to Britain. The constructions at the top prove that in the middle ages it was converted into a tower of defence.

VILLA ADRIANA.

The emperor Adrian, having visited the different parts of the empire, decided on imitating in this villa all those buildings that had pleased him most in his travels. The lyceum, academy, prytaneum and pœcile of Athens, the valley of Tempe, the canope of Alexandria, tartarus, the elysian fields.

In the middle ages the villa was greatly injured. Under Martin V some of its marbles and statues were broken and used as mortar. Excavations among the ruins have, however, at all times produced classic monuments now the principal ornament of the museums and galleries of Rome. The villa was about seven miles in circumference. Its chief remains are

THE GREEK THEATRE.

Which is the best preserved of the three that existed here; we may still trace a part of the scena, the corridors and the place of the steps.

Annexed to the theatre on the west are remains of a large square court which was surrounded with porticos.

Near the modern house, built of ancient substructions, is a passage on the roof of which are stuccoes and paintings of exquisite taste.

PÆCILE.

Pausanias informs us that the pæcile of Athens was a portico decorated with paintings relative to Athenian exploits. The portico of the villa was an oblong parallellogram in the centre of which was a large court. A wall still entire, which was between a double row of pilasters, was probably painted like the buildings at Athens.

To the south of this wall is what is called the temple of the stoics, said to have been lined with porphyry, and further on is a round edifice with a mosaic pavement representing sea monsters; this place was used for exercises in swimming.

To the left are the ruins of the library.

The imperial palace situated on an elevation is composed of two stories. On the ground floor are several remains of paintings, on the upper story is a large quadrangular portico communicating with the palace.

A number of rooms called the cento camerelle served formerly as barracks for the pretorian guards. On the exterior were galleries resting on pilasters or columns; the communication with each room was by means of the gallery, as in the convents of the present day.

CANOPE.

This building, so called from the city of Canope in Egypt, contained a temple of Serapis, several rooms and a painted gallery are still visible.

On the right are remains of the academy and of a theatre. The four subterraneous corridors, forming a rectangle, were a part of the infernal regions. In the vicinity were the elysian fields, the valley of Tempe and the Peneus.

TIVOLI.

This town, the foundation of which is attributed to Tibur, Corax and Catillus of Argos, was built 462 years before Rome after the expulsion of the Siculi from the territories which they then occupied. It was called Tibur from the name of the Argean chief, was allied with, though sometimes opposed to, the Romans in the early times of the republic; subsequently under the Romans it was a municipal town.

TEMPLE OF VESTA.

This ancient edifice of a fine style of architecture is of a circular form 12 1/2 feet in diameter; its columns are 18 feet in height without the capital which is ornamented with leaves of the acanthus. It had originally 18 columns of the corinthian order in travertine 10 of which remain. Its situation on the top of a rock, on the border of an extensive valley, is highly picturesque.

Adjoining it is the temple of the Tiburtine sibyl, built of travertine, with four jonic columns in front. It is now the church of S. Giorgio.

Opposite these temples is the new emissary perforated in the Monte Catillo 294 metres long and 25 broad at its mouth; the waters pass through this channel and on the brink of the valley form a beautiful cascade.

In the picturesque grotto of the Sirens the waters disappear for a time in a subterranean channel.

The grotto of Neptune since the deviation of the course of the Anio, no longer receives any supply of water.

CASCATELLE.

The streams of the Anio are used in the iron, copper and other works which are carried on at Tivoli and precipitate themselves from a height of 100 feet into the valley below, winding over rocks bounded with trees and meadows that produce a most picturesque effect.

Opposite and bordering the path leading to the valley, are the villa of Catullus, the church of S. Antonio built on the ruins of a villa said to have belonged to Horace and half a mile further on the chapel of Quintiliolo, dedicated to the B. Virgin. It stands on the remains of the villa of Quintilius Varus, in which were formerly found statues, columns and a variety of mosaics.

Crossing the Aquoria, a rivulet at the bottom of the valley, over an ancient bridge in good preservation, and the Anio over a wooden bridge, the return to Tivoli is by the ancient via Tiburtina.

VILLA OF MECÆNAS.

Among the ruins it is easy to distinguish a large square court which was surrounded with half columns of the doric order and arcades communicating with a portico and a double row of chambers looking over the valley. These are built over a large subterraneous hall, called

the stable but supposed to have been a reservoir. A rapid torrent passes through a canal and in its fall from the mountain contributes to form the cascades. From the terrace the view embraces Rome and the campagna.

In a neighbouring vineyard is an edifice called the tempio della Tosse adapted as a church in the middle ages. It appears to advantage in the midst of trees and vineyards.

Near the roman gate is the villa D'Este, built by a cardinal of the D'Este family in 1549, formerly one of the most splendid villas of Italy. It contains frescoes by Zuccari, Muziano and other astists of those days, allusive to the history of Tivoli.

At a distance of ten miles on the Valerian way, is Vicovaro or Varia the ruins of which consist of remains of an ancient bridge over which passed the aqua Claudia and of large travertine blocks forming the walls of the city. Five miles further on is Licenza, the ancient Digentia near which was the Sabine farm of Horace celebrated in his verses.

Twelve miles from Tivoli and twenty from Rome is

PALESTRINA OR PRÆNESTE.

A city founded according to Virgil by Cæculus son of Vulcan, according to others by Prænestus son of king Latinus prior to the Trojan war. Its elevated situation and good air rendered it a point of attraction to the ancient Romans. It was celebrated also for its temple of Fortune restored and enlarged by L. Sylla, which occupied the whole site of the present town.

Palestrina was destroyed in the XV century, but was rebuilt on the ruins of this temple, when a mosaic pavement was discovered which is now in the Barberini palace at Palestrina.

This celebrated work represents sundry animals and plants, a tent with soldiers, egyptian figures playing on musical instruments, others occupied with the labors of agriculture. Of several interpretations given of this work the most probable is that the subject alludes to the festivals established in Egypt under the Greek kings at the period of the inundation of the Nile.

Near la Colonna eight miles from this town, is a lake falsely said to be the Regillus where the battle took place between the Latins and Romans which decided the fate of Tarquin.

Some miles distant in the farm called Pantano is the lake of Castiglione, formerly Gabinus, near the ancient city of Gabii discovered in 1792. The only remains are the cella of the temple of Juno and square blocks of the local volcanic stone which formed the walls of the citadel.

FRASCATI.

Owes its origin to the destruction of Tusculum by the Romans in 1191; the modern town contains nothing remarkable, but the numerous villas in its environs and the excursion to the ruins of Tusculum are highly interesting.

The most splendid of these villas are the Aldobrandini and Mondragone belonging to the Borghesi, the Rufinella to the queen of Sardinia, the Conti and Falconieri. Tusculum said to have been founded by Telegonus a son of Ulysses and Circe, was a favorite residence of the Romans in the latter times of the republic. In an elevated position are the remains of a theatre, baths, an aqueduct and walls; several statues, busts and other works of art found in the excavations attest its ancient splendour.

Grotta Ferrata is a small village with a church in which Domenichino has represented in fresco several acts of S. Bartolomew and S. Nilus who retired to this spot

about the year 1000. The painting over the altar is by Annibale Caracci.

Two miles from this village is Marino, formerly Castro mœnium an ancient city of Latium mentioned by Dionysius of Halicarnassus and Pliny. The church of S. Barnabas possesses a painting of the martyrdom of S. Bartolomew in the first manner of Guercino. That of the holy Trinity one by Guido. The Albano gate leads to the Ferentine valley, so called from the goddess of that name, where the people of Latium held their national assemblies before their subjugation by the Romans.

CASTEL GANDOLFO.

Is agreeably situated on the lake of that name which, in very remote times, was the crater of a volcano. Its circuit is about six miles, its depth 480 feet. On the occasion of an extraordinary swell of the waters 394 years before the christian era, the Romans then occupied with the siege of Veii, sent deputies to Delphi to consult the oracle of the pythian Apollo who answered that Veii could not be taken unless the waters of this lake were reduced o their level. Having decided on perforating the mountain the work was carried on with such activity that within a year they completed the canal which is a mile long, 3 1/2 feet wide and six high. It is chiselled out of the rock and has never required any repair.

ALBANO.

Alba Lunga is said to have been built about 400 years before Rome by Ascanius the son of Æneas, between the mountain and the lake in the direction of the present Palazzola; it was destroyed by Tullius Hostilius. During the second punic war a camp, protecting the Appian way,

was established on the site of Albano which became a city at the decline of the empire.

On the left of the via Appia before entering the gate, is a large tomb stript of its ornaments, containing a room 11 feet long and 7 wide. It is commonly called the tomb of Ascanius, but being situated on the grounds that formed the villa of Pompey it is more probable that it was raised by that general to receive the ashes of Julia his wife, the daughter of Cæsar; according to Plutarch it was also the tomb of Pompey.

Near the church of the Madonna della Stella is another large tomb raised on a square base 55 feet in circumference. In the centre was a pedestal serving as the base of a statue and at each angle a round pyramid. It was imagined that this tomb had been raised to the Horatii and Curiatii, but it is related by Livy that they were buried on the spot where they fell between the Latin and Appian ways at a distance of about five miles from Rome. The architecture of this monument is of a far more remote period; it was probably raised to Aruns the son of Porsenna who was killed near this spot when attacking Aricia in the year 247 of Rome, or 606 before the christian era.

A mile from Albano is the village of Aricia preserving the name of the city built in the plain by Archilochus 1400 years before our era. Some of its ruins may be seen in a vineyard called, Orto di mezzo, on the via Appia; they consist of the cella of the temple of Diana, of walls formed of irregular blocks, of the emissary communicating with the citadel and remains of baths.

VEII.

Dionysius Halicarnassus observes in the II book of his roman antiquities: «The third war which he (Romulus) sustained was against a city then one of the most powerful

of the etruscan nation called Veii distant from Rome about 100 stadj; it is situated on a steep rock and is of about the same size as Athens». 100 stadj are 12 1/2 miles. In another passage the same author adds that this was one of the etruscan cities the nearest to Rome; that it was on the via Cassia or Claudia is proved by the Pentingerian chart which thus disposes the stations on this road: Roma ad pontem III, ad Sextum III, Vejos VI: a distance corresponding exactly with that of Dionysius.

At a mile to the east of la Storta over a hill separated from the plain by two rivulets which united form the Cremera was situated Veii as was proved by the excavations made in 1810 when a tomb and several fragments of statues were found. The citadel and one of the wings of the town occupied the Isola Farnese, a fortress in the middle ages, now a farm. The softness of the rock explains the work of the mine which decided the fate of the place after its ten years siege.

The isola presents the appearance of a deserted village with a population of about 40 souls. At the gate called the Portonaccio are various fragments of sculpture. The church of S. Pancrazio divided into three naves is of the XV century. Many square stones found in the castle probably belonged to the walls of the ancient citadel.

A path which from the fragments of its pavement appears to be antique leads on the right to the ancient town; on the left are steep rocks, on the right a deep precipice formed by the rivulet called the Fosso dell' isola, which about half a mile further on forms a cataract of about 50 feet in a most picturesque situation. Beyond this cataract an ancient road of the etruscan Veii, six feet broad, leads to an extensive plain where fragments of worked marble and of bricks indicate the spot, once inhabited, enclosed in the etruscan city; the roman Veii was situated near the forest where the late discoveries were made; this spot

presents numerous fragments of vases painted with varnish on a black and red ground and of a very fine clay probably the work of the primitive Veians. Of the buildings found in the last excavations one deserves observation, an ancient roman columbarium, called by the peasants the cemeterio, composed of three rooms one of which only is open. It contains several tombs and funenary inscriptions; near the columbarium were discovered the statue of Tiberius now in the Vatican, that of Germanicus 9 palms high, many busts, fragments of architecture, 24 columns belonging to the same edifice probably a basilic, near which was the forum, as Vitruvius informs us that such was their relative position in the italian cities. It has been ascertained from inscriptions that at Veii there was a temple of Mars and from the excavations that Castor and Pollux, Piety and the Genius of the city were honoured at Veii.

In its primitive state and before its capture by Camillus the city must have extended to ponte Sodo; and the forest now covers its ruins. In proceeding to this bridge and before arriving at the Cremera the remains of a road which at intervals is intercepted by square masses of tuffo indicate the ancient walls of the city and lead to the Cremera called the fosso di Formello and fosso del Valca which unites with the Tiber. Beyond the Cremera is the ponte Sodo, so named from its solidity being cut out of the rock, a work of the etruscan Veians.

Without returning to the isola it is easy to reach the via Cassia at the Osteria del fosso after having crossed the Cremera by following a direction to the west near the spot where the late excavations have been made. On the right of the road many etruscan tombs are seen in the rock in which small vases painted on a dark ground are continually discovered.

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FINIS.

GUIDE

OF

NAPLES AND ITS ENVIRONS

CONTAINING

A DESCRIPTION OF THE ANTIQUITIES
AND INTERESTING CURIOSITIES.

PRECEDED

BY THE JOURNEY FROM ROME TO NAPLES
BY THE PONTINE MARSHES
AND MONTECASSINO.

FROM THE ITALIAN

OF

VASI

ROME 1841.

SOLD BY MONALDINI, ENGLISH LIBRARY AND READING ROOM,
PIAZZA DI SPAGNA N. 79.

JOURNEY

FROM ROME TO NAPLES.

The ancient road to Naples was the celebrated Via Appia made by Appius Claudius, censor in the year of Rome 442. It began at the Porta Capena, crossed the Pontine marshes and ended at Brundusium on the Adriatic, then the principal port of embarkation for Greece. It was formed of large blocks of stone and on each side was covered with tombs and other monuments.

The modern road which commences at the Porta s. Giovanni leaves the Appian on the right but rejoins it near Albano. On the left of the road, not far from the gate, are remains of ancient tombs situated on the Latin way, and further on of the aqueducts of Claudius, of the Julia, Tepula and Marcia waters; these ruins are scattered over the plain and add to the picturesque beauty of the scenery. Albano its lake and emissary, Nemi, Gensano, and other spots celebrated in the Æneid have been already described.

VELLETRI

This city is very ancient, but preserves no remains of its former splendour. In the Lancellotti palace built on the designs of Martino Lunghi is one of the most remarkable marble stair cases of Italy. The gardens of the palace which were about six miles in circuit are now cultivated grounds, the waters which served as fountains were brought by means of aqueducts from the mountain della Faiola five miles distant.

Nine miles from Velletri is a small village named « Cora, » an ancient city of Latium inhabited by the Volsci. It is remarkable for its walls composed of large blocks of stone and the remains of the temples of Hercules and of Castor and Pollux; of the former eight doric columns of the vestibule still remain; from the orthography of the inscription on the friese it would appear that the temple was built in the reign of Augustus. An inscription on the friese, and two corinthian columns are the only remains of the temple of Castor and Pollux.

Eight miles from Velletri beyond the rivulet called the Astura, is

CISTERNA

some antiquarians have imagined that on this spot was the Tres Tabernæ mentioned in the Acts of the Apostles where the christians repaired to meet St. Paul, but the distance from Rome is sufficient to prove that this is an error.

Not far from the high road is Sermoneta, formerly Sulmona, a village containing some remains of ancient fortifications.

Six miles from Sermoneta is Sezze or Setia situated on a hill opposite to the Pontine marshes. It is mentioned by Pliny on account of a revolt of some Carthaginian slaves, and by Martial for the quality of its wines. It contains the remains of an ancient temple of Saturn the entrance of which is closed by ruins; it has however been ascertained that the height above the roof is about 135 feet.

Seven miles and a half from Sezze is Piperno. — An inscription placed over the gate proves that this city was the ancient « Privernum » one of the principal Volscian cities, but the ancient town, of which there are still several remains, was situated some miles distant.

AT TORRE TRE PONTI

Commence the Pont ine marshes which occupy an extent of 24 miles in length, of 6 and sometimes 52 in breadth. The word Pomptina is derived from Pometia which was a large and populous town long before the foundation of Rome and is supposed to have been situated on the spot now called Mesa.

The population of this country in times of a remote antiquity was so great that according to the testimony of Pliny it occupied no less than 23 cities in the number of which were Sulmona, Setia, Privernum and Antium. The environs of these cities were covered with numerous country houses, occupying an extensive space; amongst the most celebrated were those of Titus Pomponius Atticus in the environs of « Setia; » of the Antonia family, near the mountain called Antignano, some ruins of which named le Grotte del Campo are still visible; that of Mecœnas near Pantanello, and of Augustus, near the palace of the Cornelia family, situated at a spot now called Maruti.

The waters which flow on a gentle slope into the plains formed marshes which prevented cultivation, and produced exhalations in the summer months which were considered as the cause of the bad air existing even then at Rome, although at a distance of 49 miles. This idea prevailed at the time of Pliny who says in the 3 book c. 5. «Ob putridas exhalationes harum paludum, ventum syrophœnicum Romæ summopere noxium volunt nonnulli».

The Romans were constantly occupied in giving a direction to those waters, and in preventing their overflow, as they rendered unhealthy their most beautiful habitations.

When Appius Claudius traced his road through these marshes he made canals, bridges and private ways many remains of which still exist. During the wars in which the Romans were afterwards engaged this territory was neglected, the inundations recommenced, and 158 years before the christian era repairs became necessary.

These works had been long neglected when Julius Cæsar conceived the most extensive projects for the improvement of those lands. His intention was to turn the mouth of the Tiber in the direction of Terracina, thus to procure an outlet for the waters, and to drain the country. Plutarch, Dio and Suetonius speak of this design the execution of which was prevented by his death. Augustus resumed the project of draining, dug canals in different directions which communicated with the sea. Trajan paved the road which crossed the marshes, built bridges and houses. At the decline of the Empire the inundations recommenced; we see by the letters of Cassiodorus that under Theodoric, King of Italy, the marshes were drained by Basilius Decius and it appears that the operation was succesful. Inscriptions on this subject exist at Mesa, and near the Cathedral of Terracina.

It is said that Boniface VIII was the first pope who undertook the draining of these marshes; he dug a large canal, and cleared all the upper part of the country, but the waters of the lower parts not having a sufficient slope and the canals being by degrees filled up, another inundation took place. To Martin V is attributed another canal still existing, called Rio Martino a work of such magnitude that by some persons it is supposed to have been made by the ancients, and that it was so called long before the Pontificate of Martin V.

In 1585 Sixtus V resumed the project of purifying the air and of improving the fertility of the Roman soil.

In another large canal made by his orders called fiume Sisto he united a great part of the waters dispersed in different directions which emptied themselves into the sea near Monte Circello; he profited of the canals of Appius, of Augustus and of Trajan to conduct the waters into the main canal, which was enclosed with dykes, but these not being sufficiently solid broke after his death and his labours were nearly useless. Some of his successors were occupied in designing plans, but the difficulties and the great expense the work would occasion were a constant obstacle to their realization. At length Pius VI adopting the enlightened views of Sixtus V, and considering that he might render to agriculture a tract of land of twenty thousand rubbi or 108 thousand acres, ordered in 1778 a new survey of the marshes in every direction; the engineer Rapini, charged with the works, united all the waters in a canal contiguous to the Via Appia which marked their ancient direction, and carried them to the sea at Torre di Badino. This canal is called the Linea Pia from the name of the sovereign Pontiff; sundry small canals conduct the waters into two others of much larger dimensions, and thus prevent their stagnation. Pius VI visited the works many times, spared neither labour nor expense in their execution, and at present nearly the whole of this extensive tract of land is in a state of culture, the air is more purified, and the Via Appia, for so long a period under the waters, was reopened to circulation; the journey to Terracina passing over the mountains of Sezze and Piperno was attended with difficulties, it is now performed over a straight road in a plain 25 miles in length. Three miles from Tor Tre Ponti remains of antique monuments have been found which served, no doubt, as an ornament to the forum Appii and to the Appian way.

At the end of the western cape of the marshes and at the mouth of the Astura river, is a tower of the same name, and a small port where Cicero embarked for his Formian villa the day he was assassinated. At this same spot young Conradino, King of Naples was betrayed and arrested by a Frangipani, lord of Astura, with whom he had sought refuge.

Six miles from Astura is Nettuno so called from a temple of Neptune where sacrifices were offered to obtain a favorable navigation. A mile and a half from Nettuno, and 37 miles from Rome is *Capo d'anzo*, formerly *Antium*, a town of the Volsci known by its wars with the Romans; its port was destroyed by Numicius in the year of Rome 284. This place was celebrated by its magnificent temples of Fortune, of Venus and Esculapius and by a Villa of the Emperors in the ruins of which several statues have been found, amongst others the Apollo of the Vatican and the Borghese gladiator. The Emperor Nero rebuilt Antium and enlarged its port; it was in a state of ruin when Innocent XII formed one on a smaller scale. At Porto d'Anzo are several villas of the Roman nobility.

At the western extremity of the marshes is Monte Circello or cape Circe, a peninsula formed of a high rock on which is placed the village of S. Felice; here were the palace of Circe the daughter of the sun, and the prisons where the companions of Ulysses were confined after their metamorphosis.

After having passed Bocca di fiume, Mesa and Ponte Maggiore, the next post is

TERRACINA

the last town of the Roman state. This city was built by the Volsci and named Anxur or Axur; the Greeks called

it Trachina (steep) from which it derived its present name. The ancient Anxur situated on the top of the hill is well described by Horace:

Impositum latè saxis candentibus Anxur.

and still possesses remains of a temple of Apollo, decorated with fluted corinthian columns; the ascent to the cathedral is by several steps divided into two parts; at the first place of repose is a granite urn with an inscription on its base; the nave of the church is supported by six columns of different marbles, the baldaquin of the altar by four fluted columns; the chair, with mosaic compartments, by five of granite. The climate of Terracina is mild and the views of the environs are picturesque. The palace built by Pius VI and many other monuments of that sovereign's munificence are worth y of observation.

The chain of mountains near the city is in a manner separated from the Apennines by the extensive valley of the Sacco which is filled with springs that issue from the foot of the mountain and fall into the marshes.

The ancient Romans had villas on the hill of Terracina. That of the Emperor Galba was placed near the grottoes dug out of the rock, ruins which are erroneously attributed to the palace of Theodoric. On the top of the hill are remains of the ancient walls of Anxur, of tombs, and of conservatories of water.

Judging by its remains the port opened here by Antoninus Pius must have been considerable but its now filled with sand and the sea has retired: the stone rings used for securing vessels still exist.

The Appian way passed through this town, a fine remnant, the fragments of which are enclosed in a warehouse belonging to the Canons, is well preserved. The blocks of stone, in the shape of irregular pentagons are joined with the same exactness as a work of the most recent date.

Leaving Terracina for Naples we pass the guard house, dug out of the rock like several deep caverns along the mountain. There is also a scale of 120 divisions marked by numbers engraved on the rock.

Six miles from the town is a tower called Torre de' Confini or dell' Epitafio, forming the frontier between the two states. The road follows the Via Appia which is in a dilapidated state; five miles further on is a small town on the Appian way forming its principal street. It was one of the towns of the Aurunci, a people of Latium; Martial, Strabo and Pliny speak of its wines; in its neighbourhood is the grotto where, according to Tacitus, Sejanus saved the life of Tiberius.

In the Dominican convent is the room once occupied by S. Thomas Aquinas and the hall where he delivered lectures on theology. The environs of Fondi are covered whith orange and lemon trees, the lake supplies a variety of fish.

This town was nearly ruined in 1534 by a Turkish detachment which attempted to carry away Julia de Gonzaga, Countess of Fondi, celebrated for her beauty.

ITRI

Is a large village, six miles from the sea on the Appian way; it is supposed by some to be the ancient Urbs Mamurnana mentioned by Horace. The hills encircling Itri are covered with vineyards, fig trees, laurel, myrtle and the lentisk or mastic tree.

On the right of the road towards Mola is an ancient tower said to be the tomb of Cicero raised by his freedmen on the spot where he was killed. The edifice is round and on a square basis; the circular part consists of two arched roofs supported in the centre by a round mass resembling a column; near this monument is a path lead-

ing to the sea which Cicero probably followed when he was murdered. On the coast is a fountain, said to be that of Artachia where Ulysses met with the daughter of the King of the Lestrigons.

MOLA DI GAETA

Is a large borough situated near the sea on the gulf of Gaeta. It is built on the ruins of the ancient Formiæ, a town of the Lestrigons afterwards inhabited by the Laconians and mentioned by Ovid in the XIV book of the Metamorphoses. This place was celebrated among the ancients by the beauty of its situation, and Horace considered its wines equal to the Falernian. The town was destroyed by the Saracens in 856.

Mola has no port but from its shores the view embraces Gaeta and the islands of Ischia and Procida in the bay of Naples.

At Castellone between Mola and Gaeta are ruins supposed to have belonged to the villa of Cicero, several inscriptions and monuments have been collected and deposited in the villa of the prince Caposele, now called the Villa di Cicerone.

Gaeta, situated five miles from Mola on the slope of a hill, contains about ten thousand souls. This town is said to have been founded by Æneas in memory of his nurse Cajeta.

Tu quoque littoribus nostris Æneia nutrix,
Æternam moriens famam, Cajeta, dedisti.
Æn. 7. 1.

The coast of Gaeta was in ancient times covered with villas, the ruins of ancient buildings are still visible in the sea as at Baiæ. The town, connected with the main land by a narrow pass, has two entrances; the port made or at least repaired by Antoninus Pius is commodious.

On the top of the hill of Gaeta is a tower called Torre d'Orlando the most remarkable monument of the place. It appears by an inscription that it was the mausoleum of Lucius Munatius Plancus, the founder of Lyons, who prevailed on Octavian to prefer the name of Augustus to that of Romulus which some of his courtiers wished him to adopt. This mausoleum was built sixteen years before the christian era. On a magnificent column forming part of the monument are engraved the rhumbs of wind in latin and in greek.

In the suburb of the town is a tower called Latrina supposed to have belonged to a temple of Mercury where oracles were delivered from an aperture in the form of a dog's mouth which circumstance may have given the temple the appellation of Latrina, from Latrando.

The fortress of Gaeta built by Alfonso d'Aragon in 1440 and enlarged by Ferdinand and Charles V who enclosed the town with strong walls, is one of the strongest places of the kingdom. In 1806 it opposed a long resistance to the french, in 1815, to the Austrian, troops.

The body of the Constable de Bourbon who was killed in 1527 at the siege of Rome had long been preserved in a room of the fortress where it remained until the reign of Ferdinand I who ordered it to be buried with the customary honours.

The Cathedral is dedicated to S. Erasmus, Bishop of Antiochia protector of the city. It contains a fine painting by Paul Veronese and the standard given by Pius V to Don John of Austria general of the Christian army against the Turks. The bell of the church, remarkable for its size and workmanship, is said to have been presented by the emperor Frederick Barbarossa.

The church of the Trinity, the most celebrated of the town, is situated near a rock which, according to popular tradition, split into three parts in honour of the most holy

Trinity the day of our saviour's death. A large block which fell on the principal aperture of the rock and stopped there, served as the basis of a chapel of the Crucifixion; the rock on which is stands is beaten by the sea. The chapel was restored in 1514 by Pietro Lusiano of Gaeta. It cannot be doubted after inspecting the angles on each side that the rent must have arisen from some violent convulsion.

The road from Mola to Naples follows the coast during one mile, leaves it during another and then rejoins it at Scavali. Three miles from this place are remains of an amphitheatre, aqueducts and other ruins of the ancient city of Minturnæ.

THE GARIGLIANO

Formerly the Liris, was the boundary line between Latium and Campania. This river is crossed on a bridge of boats. Here we quit the Via Appia which followed the coast to the mouth of the Volturno where the Domitian way commenced.

The marshes formed by the Garigliano at this spot recall to mind the vicissitudes of fortune of Marius, victorious in so many battles, seven times consul, compelled to take refuge here in order to avoid the satellites of Sylla.

Eight miles from the Garigliano is Sesse, the ancient Suessa Auruncorum one of the principal towns of the Aurunci and birth place of Lucilius, the first satyrical poet of Rome. The remains of an ancient bridge are still called by the inhabitants the Ponte Arunco.

Eight miles from the Garigliano is S. Agatha; at the same distances are Sparanisi and

CAPUA

situated at a distance of three miles from the ancient city and fifteen from Naples occupies the site of Casilinum on

the Volturno twelve miles from its mouth. It is well fortified and contains a strong garrison.

Strabo says that Capua was built by the Tyrrhenians when driven by the Gauls from the line of the Po, 542 years before the christian era. Others pretend that it existed 300 years prior to that epoch and that its founder was Capys, one of the companions of Æneas who gave it his name while Strabo asserts that this was derived from Caput being one of the capitals of the world. Florus considered Rome, Carthage, and Capua as the three first cities

Capua quondam inter tres maximas numerata.

lib. 1 c. 16.

the Tyrrhenians were expelled from Capua by the Samnites, these by the Romans in whose time it had acquired celebrity from the amenity of its situation, the fertility and beauty of the surrounding country, called by Cicero the finest domain of tha Roman people.

Annibal, in order to bring the Capuans over to his party, promised to make their city the capital of Italy; the Romans having taken the place after a long siege the inhabitants were sold as slaves; the senators were decapitated.

Genseric King of the Vandals in 455 ruined Capua; other devastations followed, and the name only remained when the new town arose in 856.

The cathedral is decorated with granite columns of different proportions taken from ancient edifices. In the third chapel to the right is a picture by Solimena representing the B. Virgin with the infant Jesus and S. Stephen and over the high altar is an Assumption by the same artist. In the subterraneous church in which are several fine marble columns is a half sized figure of the Madonna della Pietà, and a Christ of natural size, by Bernini.

The church of the Annunciation has an exterior of the corinthian order of fine architecture; the interior is richly decorated. It is supposed to have been an ancient

temple built at some distance from Capua but the base of the pedestals alone is antique, the grouped pilasters found at the exterior of this edifice not having been used by the ancients.

Many inscriptions and marbles from ancient Capua are inlaid in the walls of the present town, and some subjects of bas reliefs in the place near the tribunal. Over the arch of S. Eloi is the celebrated inscription of the amphitheatre which has been commented by Mazzocchi in his estimable work De Amphitheatro Campano. Opposite to this arch is a curious bas relief, found in the theatre with the following inscription :

Lucceius Peculiaris Redemptor
Prosceuii Ex Biso Fecit.

some considerable remains of ancient Capua still exist at the town of S. Maria, between the Volturno and Clarius, in the direction of Caserta. Two arcades on the road near Casilino are supposed to have been a gate of the city, but the most remarkable monument found in these ruins is an amphitheatre 250 feet long, and 150 wide; the galleries, steps and seats of the spectators are well preserved, the structure was of brick covered with travertine and it was formed of four orders of architecture; on two arcades over the door, both of the tuscan order are heads in bas relief of Juno and Diana. A capital of a doric column found in the ruins leads to the supposition that the second order was doric. From the summit of these ruins the view extends over a most picturesque country with Vesuvius in the back ground.

The via Appia passed through Capua. In the neighbourhood are many villages and temples whose names indicate their antique origin, Marcianise was a temple of Mars; Ercole a temple of Hercules; Curtis a palace or Curia; Casa Pulla a temple of Apollo, but of the temple of Jupiter Tiphatinus near Caserta, there are no remains;

of that of Diana Lucifera called Tiphatina the abbey of S. Angelo occupies the site. The chain of mountains of the environs of Capua and Caserta is still called Monti Tifatini, a word derived from the volcano Tifata now extinct.

The distance from Capua to Naples is 15 miles or two posts through a highly cultivated country.

AVERSA

This town is not far from the ancient Atella celebrated amongst the Romans for the ready wit, the gaiety and the licentious manners of its inhabitants; having been ruined by different invaders, Aversa was built in 1130 by the Normans who conquered Naples and Capua. Charles d'Anjou king of Naples destroyed Aversa the inhabitants having revolted at the suggestion of the Rebursa family; it however rose again from its ruins.

The town is small but well built and is situated in a beautiful plain at the beginning of an avenue which leads to Naples. It contains some churches palaces and other fine edifices and one of the first institutions of the kind in Europe, an hospital for the insane, established by the respectable abbé Linguiti. The patients are treated with the utmost humanity nor can greater ingenuity be devised than in the means employed for their cure. They are taught music, they execute concerts with a surprizing precision, a printing establishment is at their disposal, grounds and gardens are allotted to their use.

The road from Aversa to Naples passes through many villages the last of which is Capo di Chino where the new road commences which leads to the capital.

JOURNEY OF HORACE

As the study of the classic authors excites an interest even in the spots which they inhabited we trust that we shall meet with the approbation of the reader in adding the journey performed by Horace as described in the v satyr 1 book.

In the year 712 of Rome or 41 years before the christian era, Mark Anthony had quitted Cleopatra in order to oppose the further progress of Octavian in Italy. Domitius Ænobarbus joined Mark Anthony who laid siege to Brundusium while Sextus Pompey operated on the coast. Mecœnas, Pollio and Cocceius Nerva repaired to Brundusium to enter into treaty when an arrangement was concluded with Octavian who married his sister Octavia to Anthony.

Horace received orders to attend Mecœnas whom he was to meet at Anxur; he left Rome with Heliodorus.

The first stoppage was at Aricia on the Appian way, sixteen miles from the city. Horace says:

Egressum magna me excepit Aricia Roma
Hospitio modico; rhetor comes Heliodorus,
Græcorum longè doctissimus. Inde Forum Appi
Differtum nautis, cauponibus atque malignis.

Forum Appii was about 43 miles from Rome in the Pontine marshes, founded probably by Appius when he made his road.

Horace travelled by short stages, probably on foot, as was customary among the Romans; he perhaps alludes to this circumstance.

Hoc iter ignavi divisimus, altius ac nos
Præcinctis unum: minus est gravis Appia tardis.

From the situation of forum Appj the water could not be very good; our poet would not remain even for supper:

Hic ego, propter aquam, quod erat deterrima, ventri
Indico bellum; cœnantes haud animo æquo
Expectans comites. . . .

We pass over the description of his journey through the marshes and of the bad night he passed; he landed the following morning at 4.

. . . . quarta vix demum exponimur hora.
Ora, manusque tua lavimus, Feronia, lympha.
Millia tum pransi tria repimus, atque subimus
Impositum latè saxis candentibus Anxur.
Huc venturus erat Mecœnas optimus, atque
Cocceius. . . .

The temple, the sacred wood of the goddess Feronia were 3 miles from Anxur or 69 from Rome.

From Anxur Horace went to Fondi where the judge of the village dressed in purple robes, received with pomp and ceremony the homage paid to his situation.

Fundos Aufidio Lusco prætose libenter
Linquimus, insani ridentes præmia scribæ;
Prætextam, et latum clavum, prunæque batillum.

Thence to Formiæ now Mola di Gaeta. It is generally beleived that Formiæ was the urbs mamurrana, being the birth place of Mamurra, a Roman knight, though some authors place it at Fondi.

At Sinuessa he meets Virgil, Plotius and Varius, and expresses his joy on the occasion.

Postera lux oritur multo gratissima: namque
Plotius et Varius Sinuessæ, Virgiliusque
Occurrunt: animæ, quales neque candidiores
Terra tulit, neque queis me sit devinctior alter.
O qui complexus, et gaudia quanta fuerunt!
Nihil ego contulerim jucundo sanus amico.

The town where he experienced so much pleasure, Sinuessa is the Mondragone of the present day situated

beyond the Liris or Garigliano; he then proceeds to Capua by the Campanian bridge.

Proxima Campano ponti quæ villula tectum
Præbuit; et parochi, quæ debent, ligna salemque.
Hinc muli Capuæ clitellas tempore ponunt.

The Appian way diverged to the east of Capua towards Beneventum and passed through Caudium.

Hinc nos Cocceii recipit plenissima villa,
Quæ super est Caudi cauponas. . . .

Caudium was celebrated by the defeat of the Romans the year of Rome 452, their army was surprised by the Samnites in the defile of the Caudine forks, was vanquished and compelled to submit to an ignominious yoke. This defeat caused such a consternation at Rome that the tribunals were closed as in times of the greatest misfortune, the consuls and officers who took part in the capitulation were given up to the enemy, but the Samnites sent them back to Rome. A village called Forcia beyond the Arrienzo seems by its name to be the spot where this celebrated event occurred.

From Caudium Horace followed the line of Beneventum, and Canusium to Brundusium.

JOURNEY TO NAPLES BY MONTECASSINO.

The principal and most frequented road to Naples is that by the marshes, Terracina and Mola di Gaeta, but another has been opened of late years through the interior affording an opportunity of visising the celebrated abbey of Montecassino.

After crossing the dreary waste of the campagna the first place of note is Valmontone situated on a hill at the foot of which flows the Sacco; by some antiquarians it is supposed that this place occupies the site of the ancient

Labicum, while others place it at Colonna. It is situated near the junction of the via Labicana with the via Latina.

Ferentino one of the cities of the ancient Hernici contains, with the adjoining village of Porciano, about eight thousand souls. In the year 500 of Rome the consul Merula established here a colony and having always remained faithful to the Romans the city preserved its own laws. It presents nothing of interest but the walls which are of very ancient construction.

At a distance of about eight miles is situated on a steep hill Frosinone also a city of the Hernici containing a population of about 7500 persons. The new road passes through a fertile valley on to

CEPRANO

On the right bank of the Liris which, after its junction with the Sacco, assumes the name of the Garigliano, and forms the frontier between the Papal States and Naples.

MONTECASSINO

The abbey of Montecassino was founded in 529 by S. Benedict and may be justly called the cradle of the monasteries of the western world. In 589 it was plundered by the Lombards, in 884 burnt by the Saracens; it afterwards suffered from the depredations of the Crusaders and of the Normans. What remained of the venerable monument of S. Benedict was destroyed by the earthquakes of 1349 and 1649. The monastery was restored by several popes and particularly by Urban V who belonged to the order.

The literary world is indebted to this abbey for the preservation of many works of antiquity. In the 11 th century the Abbé Didier, afterwards Pope Victor III,

caused copies to be made by the monks of the works of Homer, Virgil, Horace, Terence, the Fasti of Ovid, the Idyls of Theocritus, and of many of the greek and latin historians; he also procured greek artists from Constantinople to ornament the monastery with mosaics, thus preparing the revival of that branch of the arts. The entrance into the monastery is by a large dark grotto sopposed to have been inhabited by S. Benedict. On each side of the stair case of the first court are the colossal statues of the saint, of his sister S. Scholastica, and under the arcade of his mother S. Abbondanzia.

The most remarkable works in the church are the door ordered at Constantinople by Didier, on which are engraved in silver letters the names of the lands, castles and villages that once belonged to the monastery. In the chapel of S. Gregory is a painting by Mazzaroppi, representing S. Benedict; over the door of the side nave is the martyrdom of S. Andrew by the same artist; the consecration of the church by Pope Alexander II is a celebrated fresco of Giordano. The high altar is ornamented with marble precious stones, alabaster, verde and nero antique, lapis lazzuli and brocatello; it is placed over the subterraneous church and the tombs of S. Benedict and S. Scholastica and is said to be designed by Michael Angelo; we also remark the tombs of Guidone Fieramosca, the last prince of Mignano, and of Pietro, the son of Lorenzo De Medici, exiled from his country who was drowned in the Garigliano.

The subterraneous church called il Tugurio or il Soccorso dedicated to S. Benedict and his sister who with S. Maur and S. Placida are deposited here was painted by Marco di Siena.

The refectory contains a picture representing the multiplication of loaves commenced by Francesco Bassano and finished by his brother Leandro; sixteen original figures by

the cav. d'Arpino which served for the mosaics of the cupola of S. Peter's, representing Christ, the Apostles, the B. Virgin and S. John Baptist, a gift of the artist who also presented other paintings as a mark of his devotion to S. Benedict.

The library of the convent contains about 18 thousand volumes, many rare editions of the XV century and about 800 original diplomas, charts of Emperors, Kings, dukes and bulls of the Popes dated in the IX and XI centuries; the most ancient diploma is that of Ajon, prince of Benevento dated in 884 written on parchment in Lombard characters.

The site of the tower of S. Benedict is in great veneration; a chapel in which are mosaics and old paintings is said to have been his cell. One of the paintings represents the saint and the soul of his sister S. Scholastica ascending to heaven in the form of a dove. Over the altar is a painting by Mazzaroppi representing the B. Virgin showing Christ to S. Benedict; three other paintings by celebrated masters are destined to honour the memory of the saint.

At the foot of Monte Cassino is the town of San Germano which contains some remarkable antiquities. At the spot called the Crocifisso remains of the theatre still exist; the most important of these ruins is the amphitheatre called the Colosseum. Near S. Germano is Arpino, the birth place of Cicero; Arce was the residence of his brother Quintus whose villa was probably situated at Fontana buona, many small statues, busts, vases, paintings and mosaics having been found at that spot. The situation of Arpino placed on two hills is very picturesque; the house of Cicero, it is conjectured, was placed in the isle of Fibrenæ near the town; that of Marius, also a native of Arpino at the palace now in ruins called the Castello.

The churches and private galleries of the town contain numerous works of the cav. d'Arpino; in the house

which this artist inhabited is a painting which represents Phaeton.

The valley of the Fucine lake is an interesting part of Italy. At the Isola di Sora in a most picturesque situation is a cascade formed by the Liris.

The temple on the hill of S. Pietro is a remarkable roman work, anterior to the conquest of Greece. The three naves are separated by 18 marble corinthian columns; the balustrade of the choir, adorned with mosaics and elegant little columns, is a work of Cosmati a sculptor of Rome.

The first town on entering into the territory of the Marsi is Carseoli mentioned by Strabo as being on the via Valeria and at a distance of 22 miles from Tibur according to the Itinerary of Antoninus. Its situation in the midst of high mountains and the solidity of its walls rendered it a military post under the Republic. It existed at the time of the Lombards; the period of its destruction is not known.

Alba Fucensis so called from its vicinity to the Fucine lake was built on three hills the highest of which formed the Acropolis, and was destined to receive prisoners of rank. Pliny asserts in his XXXV book, c. XLV, that Perseus King of Macedon and his son Alexander were confined here; it is stated by other authors that the fallen monarch ended here his days at the expiration of two or three years. The walls of Alba formed of enormous polygonal blocks of calcareous stone, and of Cyclopean construction, are for the greater part well preserved; from the town the view extends over the lake which is 16 miles in diameter, 40 in circumference, and over an amphitheatre of hills covered with hamlets and villages. The emissary of Claudius communicates with the Liris by a channel cut through Monte Salviano on a length of three miles. The mouth situated between Avezzano and

Luco is 30 palms high and 15 wide. On each side of the mountain are numerous outlets cut horizontally and vertically communicating with others forming an inclined plane, but several of these having in the process of time been filled up with deposits of earth the waters now no longer reach the principal channel which forms the emissary. It is stated by Suetonius that thirty thousand persons were employed during eleven years on this work, that the emperor Claudius celebrated its completion by a Naumachia composed of twelve triremes each, called the Sicilian and Rhodian squadrons, mounted by individuals who were condemned to death; the signal of battle was given by a figure which represented Triton rising out of the lake and blowing a horn. Medals with the head of Claudius were struck on this occasion quantities of which have been found near the emissary.

The village of Luco situated on the ruins of the ancient city of Angitia derives its name from the forest sacred to the goddess of the Marsi. The ruins of Angitia cover a large space of ground about 300 paces to the north west of Luco; its walls composed of square blocks and irregular polygons 1700 geometrical paces in circuit have suffered much from the injuries of time and the inundations of the lake; ruins of a temple of the doric order were found in the centre of the city.

Several towns belonging to the Marsi have completely disappeared but the site of Anxantium will be found at Civita d'Antino, of Maruvium at S. Benedetto, of Cortinium at S. Pelliuo..

NAPLES

This city is so ancient that its origin is envelopped in the fables of the highest antiquity. By some its foundation is attributed to Falerius, one of the Argonauts 1300 years before Christ; by others to Parthenope, one of the Syrens; to Hercules, Æneas, and even to Ulysses. It is probable that the real founders were Greek colonies, the religion, language, customs and usages of the Greeks having been preserved here during many centuries. In the 5.th book of his geography Strabo speaks of these Greek colonies and adds that the Campanians and after them the Cumæans took possession of Naples. Cumæ far more ancient and more powerful ruined Naples which was afterwards rebuilt by order of the oracle and called Neapolis or new town which name it has preserved.

In 433 *B. C.* it entered into the confederacy of the Italian cities, remained the ally of Rome at the time of Annibal, became a Roman colony, was embellished by Adrian in 130 and by Constantine in 308 who rendered it one of the largest cities of the empire.

Without following the vicissitudes of Naples at the fall of the Roman empire, during the middle ages, in subsequent and more recent times we shall merely add that in 1815 the Spanish branch of the Bourbons resumed the throne.

It would be difficult to imagine any thing more beautiful than the view of Naples under whatever point it be examined. The town occupies a succession of hills running from south to east round a bay 16 miles in breadth and length forming the bason called Crater by the Neapolitans. The bay is terminated by two capes that of Mise-

num to the right, of Minerva to the left, and is closed by the island of Capri. A part of the town extends to the west in the form of an amphitheatre on the hills of Posilippo, Saint Ermo and Antignano; another part to the east in a plain covered with villas from the *Ponte della Maddalena* to Portici and to Vesuvius. Towards the north Naples is surrounded by a ridge of hills which separate it from the Terra di Lavoro or those fertile plains, the Campania felix, called by the Romans their richest patrimony.

Naples is well provided with aqueducts and fountains supplied by two abundant springs; the aqueducts pass under the pavement and have twice served to take the city. The most ancient of these conveys the waters from the foot of Vesuvius five miles within the city to the *Poggio Reale*; at the Capua gate they pass into the great canal at Formello, and supply the quarters of the Môle and Castel Nuovo. In 1629 the mathematician Cimirello and Carmignano a Neapolitan gentleman made at their own expense a canal 30 miles in length which brings the waters of the Isclero through Maddaloni, Cancello, and Acerra to Capo di Chino and Naples by the porta S. Gennaro, thus supplying the upper parts of the town. In latter times the waters of the villa of Caserta have been added to those of this canal.

The city is about 12 miles in circuit and is defended by three forts, the Castel dell'Uovo, the Castel Nuovo, and Castel S. Ermo; the port by some fortifications on the two moles.

The population is supposed to amount to 450 thousand souls; the streets are paved with the lava of Vesuvius, the greater part of the houses have flat roofs forming terraces; the most remarkable fountains are those of Monte Olivetto and Medina, the churches, palaces and other edifices are richly ornamented but they do not equal in

architecture the buildings of other Italian cities. Naples contains about 300 churches, 37 asylums for orphans, the aged and infirm, several hospitals and other pious establishments.

I DAY

The residence of the kings of Naples was formerly at the Castel Capuano now the Vicaria and afterwards at the Castel Nuovo. Don Pedro di Toledo, viceroy under Charles V, built the *palazzo vecchio* and in 1600 the count de Lemos added the wing situated at the beginning of the via Toledo, under the direction of *Domenico Fontana*. The façade is about 422 feet long, the three orders of architecture are decorated with doric ionic and corinthian pilasters; the whole edifice is crowned with a magnificent entablature. The court has a double row of porticos, at the front of the great stair case are colossal statues of the Ebro and Tagus.

In the chapel is a large portico covered with scagliola; the high altar, the tabernacle and lateral doors are ornamented with pietre dure mixed with gilt bronzes which formerly belonged to the church of S. Theresa. The statue representing the Conception is by Fansaga, the paintings are by *Giacomo del Po*.

The apartments contain many ancient and modern paintings, and in the large hall are the portraits of the Viceroys of Naples by Stanzioni and de Matteis.

The church of S. Francis de Paola facing the palace is a modern construction in the form of a circular temple with two semi-circular porticos, supported by columns. The interior is decorated with paintings by *Camuccini* and other modern artists of celebrity.

THEATRES

The principal theatre of Naples and one of the first in Italy is the S. Carlo built in 1737 and rebuilt in 1815.

It is 68 feet long and 133 broad, the length of the pit is 78 and the breadth 70 feet, the stage 95 by 50, the boxes can easily contain 12 persons.

The Fondo is of the middle size but of an elegant construction, the Fenice and S. Carlino on the piazza Castel nuovo are much frequented. The Fiorentini is dedicated to the representation of operas and works in prose. The S. Ferdinando near the ponte nuovo, is frequented chiefly by the lower orders.

The piazza or Largo di Castello is ornamented with several fountains the principal of which is the Medina so named from the viceroy who placed it on this spot. In the midst of a large bason are four satyrs supporting a large shell over which are four sea horses with Neptune holding the trident. The lions and other external ornaments are the work of Fansaga. In the centre of the place is another fountain called the Specchi.

The Castel Nuovo communicating by a covered way with the palace is situated on the coast, its lofty towers were built by Gio. Pisano in 1283 when Charles of Anjou fixed his residence here, the external fortifications forming a square of about 1200 feet were commenced by Alfonso I in 1500, and finished in 1546 by don Pedro di Toledo who added the two large bastions. Near the first fortifications is a triumphal arch with statues and bas reliefs erected in honour of Alfonso I, a monument interesting in the history of art as very few of that period exist in Europe.

The church of S. Giacomo built in 1540 on the designs of Manlio contains, amongst other paintings, one by Andrea del Sarto, and the monument of don Pedro di Toledo, one of the best works of Marliano.

In that of S. Ferdinando the paintings of the ceiling and cupola are considered to be the best works of Paolo

de Mattheis. Over the altar is a work of Solimena, the statues of David and Moses are by Vaccaro.

On the Pizzo falcone is the Nunziatella a church which once belonged to the Jesuits and is decorated with gilt stuccoes and paintings by de Rosa and other Neapolitan artists. On the ceiling is a fresco by Mura.

In the church of S. Maria degli Angeli ornamented with marbles are paintings by Massimo, Giordano, Matteis, Vaccaro, Solimena.

In that of S. Carlo alle Mortelle in the chapel of S. Liborio is a fine painting by Giordano.

II DAY

At the end of the quarter called S. Lucia is the

CASTEL DELL'UOVO

Which advances about 600 feet into the sea on an island called Megaris by Pliny, and Megala by Statius; built on the site of a villa of Lucullus it was long called Castrum Lucullanum, and became the place of residence of Augustulus the last Roman emperor when he was dethroned by Odoacer, king of the Heruli in 476. A palace was erected here in 1154 which was placed in a state of defence in 1225 by the emperor Frederick II; other works were added in 1693.

CHIAJA

The public promenade situated on this quay was commenced in 1779 by Ferdinand I, and has lately been carried on to the foot of Posilippo. Divided into five alleys interspersed with fountains and statues, it is now one of the most agreable resorts of Naples.

Near Posilippo is the church of

S. MARIA PIE DI GROTTA

Built in 1353; it is small, contains some good pictures but is particulary celebratad by the image of the B. Virgin placed over the high altar which is an object of great veneration.

The solemn festival celebrated yearly on the 8.th september is attended by the court, the public authorities and an immense concourse of people.

On the hill of Posilippo were the villas of Marius, Pompey, Cicero and other distinguished Romans.

THE GROTTO

Is a road dug through the hill a third of a mile in length; the height is about 150 feet and the width large enough for two carriages; the road originally passed over the hill. The grotto was probably made by the Cumæans and Neapolitans in order to facilitate their communications. It was enlarged under Don Pedro di Toledo.

Over the entrance into the grotto are remains of a tomb called the

TOMB OF VIRGIL

The spot where this celebrated poet was buried is indicated in a precise manner by Ælius Donatus, a grammarian of the IV century who says, that by order of Augustus the ashes of Virgil were transferred to Naples his favorite residence and placed on the road to Pozzuoli, *intra lapidem secundum.* Statius, a poet of the I century also speaks of this tomb, and the passages of these two writers can be easily applied to the ruin bearing this name. It is said that in the centre of this monument was a se-

pulchral urn supported by nine small marble columns with the following distich:

Mantua me genuit, Calabri rapuêre, tenet nunc
Parthenope; cecini pascua, rura, duces.

According to Villani c. 28 of his chronicle it remained in this state in his time. No traces exist either of the urn or of the columns; its external form is that of a tower rendered picturesque by the ivy and wild plants that encircle it. On the Mergellina shore is the church of S. Maria del Parto erected on the spot given by Frederick II of Aragon to his secretary Sannazar, a celebrated latin poet who built on it a house and tower. Frederick having lost his crown in 1502, the viceroy of Naples demolished the house. In 1529 Sannazar rebuilt on the same spot a church dedicated to the Madonna del Parto from a poem which he had composed here, and gave it to the friars of the Servite order who erected a mausoleum to his memory which was begun by Santa-Croce, a Neapolitan sculptor and finished by Poggibonzi, one of the friars. The bust of Sannazar is between two weeping genii, on the sides are statues of Apollo and Minerva, on the pedestal is a fine bas relief representing fauns and nymphs singing and playing on various instruments. Bembo engraved on the tomb the following distich:

De sacro cineri flores, hic ille Maroni
Sincerus, Musa proximus ut tumulo?

Sincerus was the poetic name of Sannazar in the Pontaniana academy.

In the same church is a S. Michael by Leonardo di Pistoia, and an adoration of the magi by John of Bruges said to be the first who used oil in painting.

Along the Mergellina shore are several villas and a palace called that of Queen Giovanna though built on the designs of Fansaga at the end of the XVI century by a

princess of the Caraffa family; if terminated it would be one of the handsomest palaces of Naples.

At the end of the promontory, in a place named the Gajola, are remains of the villa of Lucullus described by Pliny in the c. 54. l. IX. of his natural history: near this are ancient baths improperly called Scuola di Virgilio. At Marechiano were the fish ponds of Pollio's villa also mentioned by Pliny.

At a short distance from the promontory of Posilippo is Nisida, an island a mile and a half in circuit now used as a lazzaretto.

III DAY

On the ridge of hills called the Vomero are several villas and churches; that of the Camaldoli contains sevepal works of Borghese, Santafede, Massimo, and other Neapolitan painters; but what renders this spot highly interesting to travellers is the extensive panorama of Naples and of the Campania felix seen from the hermitage.

THE CASTLE S. ERMO

So named from a neighbouring chapel dedicated to S. Erasmus was originally a tower built by the Normans and changed into a fortress by Charles II to which other fortifications were added in 1518 when the town was beseiged by Lautrec. Charles V reduced it to a regular citadel and Philip V added other works: the whole now presents an edifice in the form of an hexagon about 100 toises in diameter with mines and countermines. Within the castle is a well of an immense size.

THE CHURCH OF S. MARTINO

Was once occupied by a royal villa which Charles, duke of Calabria, prevailed on his father Robert of Anjou

to convert into a sacred building. In 1525 a church and monastery were erected and richly endowed by the king.

The church, renewed two centuries later on the plans of Fansaga, is decorated with paintings, marble works, precious gems and gilt stuccoes. Over the entrance is a painting by Massimo representing a deposition with the B. Virgin, S. John and S. Bruno, by Massimo: on the sides are a Moses and Elia two fine compositions by Spagnoletto: the twelve prophets by the same artist forming eight pictures in the ceiling of the nave, from the beauty of the design and colouring, and the variety of expression are considered as master pieces. The frescoes representing our saviour and the apostles are some of the best works of Lanfranco.

THE PIAZZA S. SPIRITO

Is decorated with a semicircular building by Vanvitelli raised in 1757 at the expense of the town to King Charles III; on a marble balustrade are 26 statues allusive to the virtues of that monarch and in the centre is a large pedestal destined to support his equestrian statue.

Over the high altar of the church of S. Spirito, built in 1555, is represented the descent of the holy ghost by Moro, the painting in the chapel of the Rosary is by Giordano.

The church of S. Theresa contains in the chapel of the saint some paintings by Massimo; the flight into Egypt, the S. John and other works are by Giacomo del Po; the S. Januarius in the sacristy is said to be by Domenichino.

THE STUDJ

This extensive building was erected in 1577 by the viceroy Duke d'Ossuna on the plans of Julius Fontana

and destined for an university. It was enlarged by the Count de Lemos, and by Charles III but the colleges having been transferred to S. Salvadore Ferdinando I dedicated it to the academy of sciences and fine arts instituted in 1780. The collection of objects of art and science deposited in this establishment named the Museo Borbonico is divided into five classes.

1. The statues forming the inheritance of the Farnese family, at Rome, and those discovered in the excavations of Herculaneum and Pompeii.
2. The papyrus manuscripts found in these two ancient cities, and the ingenious mechanism employed in unrolling them.
3. The library composed of 150,000 printed volumes and of 3000 manuscripts.
4. The picture gallery containing a beautiful annunciation by Pinturicchio and some fine paintings by Caracci, Schidone and Coreggio.
5. A collection, unique for its number and beauty, of vases called Etruscan, medals, sculptures and other objects in bronze; antique glass wares and provisions found at Herculaneum and Pompeii; paintings from the excavations of those cities, cork models of the ancient theatre of Herculaneum and of the temples at Pæstum.

The halls on the ground floor are divided into two buildings, one destined for the academy of painting and sculpture, the other for that of architecture, perspective and ornaments. The remaining halls are filled with Egyptian and Etruscan monuments, with statues the most remarkable of which are: the Farnese Hercules by Glico the Athenian, the Flora highly esteemed for its drapery, the Farnese bull by Apollonius and Andriscus who have represented in this admirable group the mystic Dirce at the moment of her rescue from the bull to whose horns

she had been tied; these works were found at Rome in the thermæ of Caracalla.

We shall also notice a beautiful Venus Callipyge, an Adonis, a statue of Aristides found in the theatre of Herculaneum, two gladiators full of expression, a Venus and Cupid found at Capua, a Venus and Hermaphrodite at Pompeii, equestrian statues of Balbus, numerous busts of Roman emperors, inscriptions and architectural fragments of the best times of the art.

The palaces Doria d'Angri and Maddaloni the former built by Vanvitelli, that of the dukes of Gravina in the *Piazza di Monte Oliveto* are among the first of Naples. In the piazza is a bronze statue of Charles II, and a fountain with three lions casting water into a reservoir.

The church of S. Maria di Monte Oliveto was erected in 1411 and together with the monastery was endowed by Alfonso II of Arragon. The chapel of the holy sepulcre contains statues in terra cotta which are interesting as being portraits of celebrated men of that day. The head of Nicodemus is that of Pontanus; Joseph of Arimathea, Sannazar; S. John in tears and the next statue are portraits of Alfonso II and of his son Ferdinand.

Near this church are two chapels; in that on the left of the Mastro giudice family is a marble table representing the annunciation by Benedetto da Maiano. In that to the right belonging to the Piccolomini family is another of the nativity by Donatello.

The via Toledo derives its name from the viceroy Don Pedro who opened it on the ditches of the ramparts; it is about a mile in length.

IV *DAY*

The palace of Capo di Monte built in 1638 by Charles III contains some works of Camuccini and other modern painters of celebrity.

Adjoining the palace is a park of about three miles in extent reserved for the royal hunt, and on the top of the hill is the new observatory.

On the southern slope of Capo di Monte is a college founded in 1732 by Ripa for the education of young Chinese who at the completion of their studies return as missionaries to China; many Chinese curiosities are preserved in the college.

At the foot of the hill is the church of S. Januarius de'poveri where the body of the saint was deposited when brought to Naples by the bishop S. Severus.

In this church is the principal entrance into

THE CATACOMBS

These subterraneous passages, supposed to have been used at a remote period for the sand and stone reqnisite for building are said to extend to Pozzuoli, and to the monte Lautrec. At the periods of persecution they served as a refuge for the early christians who united here in prayer.

They contain an interesting little church which is entered by several steps: the columns are dug out of the tuffo, around the sacristy were ranged several inscriptions now placed in the pavement of the external church.

THE ALBERGO DE'POVERI

Commonly called the Reclusorio is an extensive edifice, raised in 1751 by Charles III on the plan of Fuga. Orphans and poor children are received and instructed in different trades and professions.

One of the lateral arcades of the portico leads to the apartmens of females, the other to that of men; the establishment supports about 800 persons, and furnishes instruction in surgery, music, drawing, engraving, and the

mechanic arts. The young females sew, spin and make articles of fashion and stuffs.

Near this building is the garden of plants formed of late years.

In the church of S. Antonio is a large picture of the early times of painting which represents that saint, S. Francis and S. Paul, S. John and S. Peter. This work of the Neapolitan painter *Colantonio di Fiore* is in oil and bears the iscription:

A. MCCCLXXI *Nicolaus Tomasi de Flore Pictor.*

this would seem to prove that John of Bruges is not the inventor of painting in oil.

In a solitary valley between Capo di Monte and Capo di Chino are a convent of missionaries and the ruins of aqueducts, which formerly carried the waters of the Serino to the Piscino mirabile of Cape Misenum.

V *DAY*

The church of the Trinità, or Gesù nuovo was built in 1570 by Lucano on the site occupied by the palace of the princes of Salerno; It is in the form of a greek cross The chapel of S. Ignatius contains the statues of David and Jeremiah by Cosimo, over the great door Solimena painted in fresco Heliodorus driven out of the temple; in the chapel of the H. Trinity is a fine picture by Guercino.

In the adjoining convent of S. Sebastian the conservatories of music of S. Onofrio, Loreto, and della Pietà have been united, and have produced the celebrated composers Pergolesi, Piccini, Sacchini, Guglielmi, Cimarosa, Paesiello and Zingarelli; amongst other distinguished singers Caffarelli, Egizielli and Farinelli

In Santa Chiara built in 1310 by Masucci is a painting of the B. Virgin by Giotto; another over the altar by Lanfranco, and in the chapel of the Sanfelice family is an antique sarcophagus covered with bas reliefs.

S. DOMENICO MAGGIORE

Was built in the gothic style of architecture in 1284 by Charles of Anjou. In the chapel of the Annunciation is a painting by Titian, in another, one of our saviour tied to the column by Michael Angelo Caravaggio. This church contains several old paintings by Neapolitan and other artists, sundry monuments of sculpture and in the sacristy the tombs of some princes of Aragon.

In the church of Santa Severa built in 1590 are the monuments of Santa Rosalia and S. Oderisio by Corradini a venetian sculptor: over the high altar is a painting of S. Maria della Pietà : that of the roof is remarkable for the beauty of the execution and of the perspective.

In the Gesù vecchio are statues and paintings by Moro, Fraganzano, Solimena, Marco of Siena.

On the site now occupied by the church of S. Paolo, formerly stood the temple of Castor and Pollux as indicated by the greek inscription placed over the friese of the entablature towards the façade. In the church are various marbles, sculptures, and paintings by Solimena, Marco of Siena, Henry the fleming, Massimo. The tabernacle of the high altar is composed of rare stones, the work of Raphael the fleming. In the chapel to the left the body of S. Andrea d'Avellino is preserved, and in the small nave opposite is that of S. Gaetano, in high veneration amongst the Neapolitans.

In the second court of the adjoining convent are ruins of walls of a theatre where, according to Suetonius and Tacitus, Nero appeared for the first time in public to sing verses of his own composition.

S. LORENZO MAGGIORE

Was built by Charles I of Anjou in 1265 on the ancient Curia Augustula. It is of the gothic style, was com-

menced by Maglioni and completed by Masuccio II, it contains several pictures of merit: that of S. Anthony of Padua by Simon of Cremona, of S. Francis by il Zingaro.

S. Filippo Neri, built in 1592 by the saint himself with the alms which he collected, is one of the finest churches of Naples.

It is divided into three naves by corinthian columns of granite, the chapels are decorated with marble, gilt stuccoes and paintings by Pomaranci, Matthei, Santafede and Giordano. The painting in the chapel of S. Francis is by Guido, that of S. Alexis by Pietro di Cortona.

In the chapel dedicated to S. Jerome is a copy by Caracci of the celebrated picture of Correggio.

The sacristy contains amongst other paintings the baptism of Christ by Guido: the B. Virgin, Jesus and S. John by Raphael, an Ecce Homo and the apostle S. Andrew by Spagnoletto, others by Domenichino.

VI *DAY*

S. JANUARIUS

This ancient Cathedral was built under Constantine on the ruins of the temple of Apollo and dedicated to S. Restituta. In 1280 Charles I of Anjou began a new cathedral which was finished in 1299 under Charles II, but having been destroyed by an earthquake in 1456 it was rebuilt by Alfonso I on the designs of Nicholas the florentine and completed by Masuccio II.

In the interior are numerous chapels and 110 Egyptian and African granite columns which decorated the temple of Apollo.

In the subterraneous church covered with white marble and adorned with bas reliefs in the form of arabesques

is deposited, under the high altar, the body of S. Januarius, bishop of Benevento and protector of Naples.

To the right of the high altar are four paintings by Giordano, and opposite four by Solimena. The sacristy contains the succession of portraits of all the bishops and archbishops of Naples.

The chapel of S. Januarius is decorated with seven altars designed by padre Grimaldi, the external façade is by Fansaga, two large columns support the architrave, on the sides of the bronze door are the statues of S. Peter and S. Paul by Finelli.

The chapel contains 31 brocatello columns of the corinthian order between which are bronze statues and busts representing the holy protectors, and under these in separate niches are preserved the busts in silver of the same saints 34 in number. The greater part are the work of Finelli who also executed the large bronze statue of S. Januarius placed over the high altar under which are deposited the relics of the saint whose head is preserved in a bust: in a silver tabernacle are two phials of his blood said to have been collected by a Neapolitan woman at the moment of his martyrdom. This blood becomes miraculously liquid when presented to the head of S. Januarius. The miracle is renewed three times every year: during the first eight days of May, the first eight of september, and the 15 december the day of his festival. When the blood liquifies immediately the joy of the people is boundless, when it is delayed their lamentations are incessant.

The high altar of this chapel is a block of porphyry intersected by silver cornices or gilt bronze. On the days of solemnities it is customary to add large silver candlesticks, vases of flowers and a cross of lapis lazzuli.

The painting over the high altar is by Domenichino, that opposite by Spagnoletto. Three small pictures placed

in the little chapels, the frescoes on the cieling and in the angles of the great chapel are also by Domenichino.

SANTI APOSTOLI

The church is built on the site of the temple of Minerva. The paintings of the cupola are by Lanfranco and Benasca, those under the naves by Solimena and Giordano, the tabernacle of the high altar is composed of jasper and other precious marbles. In the chapel of the Conception, the S. Michael is by Marco of Siena, the other paintings by Solimena.

PALAZZO DELLA VICARIA

This building surrounded with strong walls was raised by William I King of Naples and served as a residence for himself and his successors until the time of Ferdinand I. Since the construction of the royal palace by don Pedro di Toledo, the Vicaria has been used for the tribunals, criminal courts and prisons.

The church of the Annunciation and adjoining house were erected by Queen Sancia, enlarged in 1348 by Giovanna II, and in 1540, but having been destroyed in the great fire of 1757 il was rebuilt in 1782 on the designs of Vantivelli in the form of a latin cross. It contains 44 columns of Carrara marble, the paintings over the high altar are by Mura, the prophets at the angles of the cupola by Fischetti.

The piazza del mercato the largest of Naples has been the scene of two celebrated events, the murder of young Conradino and the revolt of Masaniello.

Conradino as heir to his father the emperor Conrad entered the country with Frederic duke of Austria at the head of an army but was defeated by Charles of Anjou

who had been recognized by Clement IV: the two young princes were betrayed by the lord of Astura, delivered into the hands of Charles and decapitated by his order on this piazza the 26 october 1268. A small chapel and cross were raised on the spot where the execution had taken place, and on a porphyry column was the following inscription:

Asturis ungue Leo pullum rapiens Aquilinum
Hic deplumavit, acephalumque dedit.

this chapel was burnt in the fire of 1781.

The revolt of Masaniello broke out on the 16 june 1647, a popular insurrection which furnished subjects to Salvator Rosa, Falcone, Fracanzano, Spadaro and Michael Angelo delle Bambocciate whose painting of this scene is in the Spada gallery at Rome.

S. MARIA DEL CARMINE

This church was enlarged in 1269 by Queen Margaret of Austria the mother of the unfortunate Corradino who had repaired to Naples in order to obtain the liberty of her son: the young prince having been already deprived of life, no consolation remained but to provide for his sepulture and the large sum destined for his ransom was applied to this church: the body was transferred to the chapel of the cross where it was interred behind the high altar with that of Frederick of Austria.

This church was reduced to its present form in 1747, was adorned with marble and paintings by Solimena Giordano and Mattheis.

The castel del Carmine was originally a tower built by Ferdinand of Aragon in 1484. It was the chief fortress of Masaniello, and was surrounded with other works after his death.

ENVIRONS OF NAPLES

POZZUOLI

The country situated to the west of Naples between Posilippo and Linterno is celebrated in the fables of antiquity. When the Romans had conquered the world, Pozzuoli and its neighbourhood became their favorite resort. These shores were then covered with villas and such sumptuous edifices that they were called by Cicero the kingdoms of Pozzuoli and Cumæ. « Puteolana et Cumana regna. » Epist. ad Att.

The prosperity of Pozzuoli declined with that of the Roman empire; some remnants of its ancient edifices alone remain.

THE LAKE OF AGNANO

Is surrounded with hills formed of the lava of extinct volcanoes. It is about three miles in circumference, and is very deep being the crater of an ancient volcano; in its vicinity are remains of parts of the ancient thermæ called the Stufe di San Germano consisting of small rooms in which the heat of the vapour rises to 39 and 40° of Reaumur.

THE GROTTA DEL CANE

Mentioned by Pliny l. 2. c. 90 is dug on a sandy soil at a depth of 10, a height of 9, and a breadth of 4 feet, a light inodorous vapour rises about six inches from the soil: the interior of the grotto is without incrustations or any deposit of saline matter.

This grotto formerly called the cavern of Charon derives its present appellation from the experiments made on a dog who would die at the end of two minutes if not restored to the open air. Between Pozzuoli and the lake of Agnano is the

SOLFATARA

called by the ancients Forum Vulcani situated in a narrow plain surrounded by the Monti Leucogei, or the Phlegræan fields, was considered at the time of Pliny and Strabo as a Volcano not entirely extinct. Several apertures exhale a heated vapour in which the smell of sulphur and ammoniac predominate, flames are visible during night, when the fire is also more distinctly heard.

The Solfatara appears to have been a mountain the summit of which fell in by the violent action of a volcano, the noise produced by the rolling of a stone on the surface would indicate that the interior is hollow. — Numerous mineral waters exist near this spot, represented by the poets of antiquity as that where Hercules fought with the giants.

THE CAPUCHIN CHURCH

Was erected by the city of Naples in 1580 in honour of S. Januarius who suffered martyrdom here in 289 under Diocletian. It is said that the stone covered with the blood of the saint who was decapitated is preserved in the chapel dedicated to him.

Above the convent is an extensive grotto supposed to have served as a passage between Pozzuoli and the Agnano lake.

The Monte Spino to the south of the convent is formed of lava and other volcanic matters. Suetonius asserts that its summit was lowered by Caligula who used the the blocks to pave the high roads of Italy. Remains of

ancient aqueducts that supplied Pozzuoli with water are still visible at this mountain which also contains mineral springs.

POZZUOLI

The origin of this town has been attributed to the Cumæans and to a colony from Samos. The former opinion seems to be more probable. It was first called Dicearchia or place of the commercial tribunal ; by the Romans Puteoli from the Puteal where the prætor rendered justice at Rome ; by others it is supposed to have derived its name from the number of wells dug by Quintus Fabius. It became a colony in the 559.th year of Rome ; after the fall of the empire it suffered from the barbarians, from earthquakes and volcanic eruptions when the town and environs fell into so miserable a state that some ruins of its ancient splendid edifices alone remain.

THE TEMPLE OF AUGUSTUS NOW THE CHURCH OF S. PROCULUS.

is composed of large blocks of square marble and of corinthian columns supporting a finely executed architrave. It was dedicated by Calpurnius , a Roman knight , to Augustus as ascertained by the following inscription once placed on the frontispiece :

CALPURNIUS L. F. TEMPLUM AUGUSTO
CUM ORNAMENTIS
D. D.

and by the christians to S. Proculus who was martyrized with S. Januarius and whose body with that of other saints is deposited in the church.

Amongst the other splendid temples of Pozzuoli was that of Diana which was adorned with a hundred columns and the statue of the goddess thirteen cubits high; it is

presumed that this temple stood on the spot now called Pisaturo.

TEMPLE OF SERAPIS

It is known by antique inscriptions that in the VI century of Rome a temple dedicated to Serapis existed here. It was not discovered before 1750 when it was in good condition and might easily have been preserved, but having been stript of its statues, columns and other ornaments it is now a ruin.

Its form was quadrilateral, 134 feet long, and 115 broad; it had formerly forty two square chambers some of which still remain: four marble stair cases led to the temple built in a round form on a diameter of 65 feet. The base had sixteen columns of red marble to support the cupola, the three of cipollino on one of the exterior sides have alone survived the destruction of this edifice.

In the town is a fine marble pedestal 7 palms long 4 and 7 inches wide, found here in 1693. On its four sides are bas reliefs of figures representing 14 cities of Asia minor with their respective names, inscribed on the pedestal of a statue of Tiberius showing that this monument had been erected to that emperor as a mark of gratitude for having repaired those cities which had been nearly destroyed by a violent earthquake.

The port of Pozzuoli was formerly one of the first of Italy; its long pier was built on piles supporting arches in the form of a bridge: two inscriptions found near it inform us that it had 25 arches, of which only 13 disfigured pilasters remain, and that it was restored by Adrian and by Antoninus Pius.

Caligula added to the pier a bridge 3600 paces long finishing at Baiæ, and formed of a double line of boats which were fastened by anchors, and covered with planks and sand like the Appian way.

THE AMPHITHEATRE OR COLOSSEUM

Although greatly damaged by earthquakes enough remains to indicate its size: the arena was 187 feet long, 130 wide, and could contain forty five shousand persons. It had two orders and was built of large square blocks.

Near the Amphitheatre is a subterraneous building called the labyrinth from the number of small chambers of which it is composed. It was probably a reservoir for the waters used in the Naumachia.

To the north of Pozzuoli are remains of the ancient Campania way lined with several columbaria.

THE VILLA OF CICERO

The Quæstiones Academicæ were composed here and it was called the Academia in imitation of the academy at Athens. The emperor Adrian who died at Baiæ was buried in this villa where his successor Antoninus Pius erected a temple over his tomb. Several statues of Adrian have been found in these ruins. Between Pozzuoli and Baiæ are the

LUCRIN AND AVERNO LAKES

which were united under Julius Cæsar. On the 20 september 1538 an earthquake which filled up a part of the Lucrin lake and buried in the earth the large village of Tripergole together with its inhabitants formed the Monte nuovo which is three miles in circumference. The appellation Averno is derived from Aornos as the exhalations of the two lakes, surrounded on all sides by forests, were reputed fatal to the respiration of birds.

In these dark forests, says Strabo, lived the Cimmerians a barbarous people who pretended to predict the

future. Homer asserts that they inhabited deep caverns impenetrable to the rays of the sun. Servius gives a description of the Cimmerians and of their habitations, which were beyond the Averno lake and extended to the Acherusia marsh, a spot considered by the ancients as the entrance into the infernal regions, or the kingdom of Pluto: the depth of this lake is 82 toises, its diameter 253.

In the vicinity is a grotto supposed by many writers to be that of the Cumæan Sybil, but in the opinion of Strabo it was a subterraneous way communicating with Baiæ: by others it is asserted that it was a canal dug by Nero to conduct the hot waters of Baiæ to the promontory of Misenum.

In the direction of Baiæ are the ruins of three halls called the temples of Venus, Mercury, and Diana Lucifer, many antiquarians pretend that the first was built under Julius Cæsar, others that the three were baths surrounded with mineral waters.

The temple of Mercury preserves the upper part of its rotunda entire; it is 146 feet in diameter and receives the light as the Pantheon at Rome.

Of the temple of Diana half the cupola still exists; its exterior is of an hexagon form; the dogs and stags sculptured on marble blocks found near it, gave rise to the opinion that it was dedicated to Diana. Monte Gauro, now monte Barbaro, situated to the north of Pozzuoli towards Cumæ, was celebrated by the ancient poets and historians for the excellence of its wines.

On the banks of the lake are ruins said to have belonged to a temple of Apollo, and on the south side are the

BATHS OF NERO

so called from a villa which that emperor possessed on this spot where he commenced a large navigable canal

destined to unite the Averno with the Tiber; some remains are said to be in the direction of Licola.

The baths or Stuffe consist of six long narrow galleries at the extremity of which is a spring in a state of ebullition, possessing many medicinal qualities.

The coast of Pozzuoli with its volcanic eruptions, the Solfatara with its springs of boiling water which prove that a great part of these subterraneous fires are still in activity, the fertility of the soil remind us of the verse of Virgil:

Hic ver assiduum et in alienis mensibus æstas

BAIÆ

According to Strabo Baius, a companion of Ulysses, gave his name to this place celebrated in ancient times for the number and magnificence of its villas. Horace preferred Baiæ to all other places and reproached the wealthy men of his time that not satisfied with their extensive domains they encroached even on those of Neptune.

Cæsar, Pompey, Marius possessed villas on this coast; in that of Piso was planned the conspiracy against Nero; that of Julia Mammæa, the mother of Alexander Severus, surpassed all the others in magnificence.

The coast of Baiæ is now covered with ruins.

The village of Bauli situated near Baiæ on the summit of a hill is said to have been founded by Hercules on his return from Spain. It was the residence of Agrippina the mother of Nero, of Hortensius and other celebrated men.

THE THEATRE

A part of this edifice in the form a semicircle, on the roof of which are stucco bas reliefs, and some of the steps, are its only remains. These ruins, though evidently for-

ming part of a theatre were called the tomb of Agrippina, but it is known from Tacitus that this tomb was near the villa of Cæsar.

THE PISCINA

Is an ancient reservoir of water for the use of the inhabitants and of the fleet stationed at Misenum. The subterraneous building which is entered by 40 steps is divided into five galleries and numerous arcades supported by 48 pilasters. The length of the building is 225 feet, the breadth 75 and height 20.

THE CENTO CAMERELLE

Or hundred chambers, said so have served as the foundation of some large building, formed another reservoir. An ancient structure situated towards the sea, called il mercato di sabato, was the cemetery of the inhabitants of Baiæ, Bauli and Misenum.

The lake, now called Mare morto, once communiceted with the sea. In its vicinity the poets have placed the Elysian fields and a mile distant the Fusaro lake or the Acheron, spots celebrated in the mythology of the ancients.

MISENUM

At the extremity of the gulph of Pozzuoli is a promontory on which stood Misenum so called from one of the companions of Æneas. The port commenced by Cæsar and finished by Augustus was the principal station of the Roman fleet in the Mediterranean. The emperors and senators had villas at Misenum, the ruins of those of Nero and Lucullus still exist. The town was plundered by the Lombards in 836 and destroyed by the Saracens in 890.

Between Misenum and Cumæ are the ruins of the villa of Servilius Vacca, in which several statues have been found.

CUMÆ

In the opinion of Strabo, Cumæ is the most ancient of all the Italian cities, having been founded by the Cumæans of Eubœa who after the destruction of Troy settled in Italy; from its situation and the fertility of its territory it acquired the appellation of Felix. It opposed the Campanians; followed the fortune of Rome in the Punic wars, became a colony under Augustus, and was distinguished in the arts; Horace praises the Cumæan vases, but having suffered by wars and the plague this city was styled by Juvenal the vacua Cuma. In the middle ages it was chosen on account of its fortifications as a place of deposit for their treasures by the gothic kings Totila and Teja; was beseiged and taken by Narses who entered it by the grotto of the Sybil; in 715 it fell into the possession of Romuald II duke of Benevento and in 1207 was destroyed by the Neapolitans.

The temple of Apollo situated on the summit of the mountain contained the celebrated statue of that god brought from Æolis and in its subterraneous cavern was the oracle of the Cumæan Sybil, a native of Cumæ in Æolis who flourished at the period of the destruction of Troy 1175 years before the christian era. Over the entrance into the grotto is a fine marble frontispiece and the structure of the grotto itself coincides with the description given by ancient writers.

The temple of a good style of architecture, the remains of which are near the Arco felice, was found in an excavation made at Cumæ in 1606; it contained numerous statues.

The temple of the giants so called from some colossal statues found in its ruins, one of which is now in the studio is 31 feet in length and 25 in breadth.

In the Euboic mountains and on the Domitian way between Cumæ and Pozzuoli are remains of a large brick wall and of an arch called the Arco felice 19 feet wide, the wall is 61 feet in height.

The territory of Cumæ, owing to the stagnation of the waters, is now a marsh beyond which on a hill composed of volcanic substances, is

LITERNUM

Of the origin of this town we have no precise information; it was declared a military colony under Augustus and was the residence of Scipio Africanus who died here according to Strabo and Seneca.

The town was destroyed in 453 by the Vandals under Genseric. Amongst its ruins was found a part of the tomb raised to Scipio by his family

. . . TA . PATRIA . NEC . . .

hence these ruins and the lake were called Patria. —

The islands of Procida, Ischia, Nisida and Capri contain numerous mineral springs and some remains of extinct volcanoes.

COAST OF POMPEII

At a distance of three miles from the ponte de l Maddalena under which passes the river Sebeto is the royal palace of Portici, built by Charles III in 1736, and a mile further on that called the Favorita situated in the village of Resina. Under these two places is buried the ancient town of

HERCULANEUM

from its name and the testimony of Strabo and Dionisius of Halicarnassus the foundation of this city can safely be

attributed to the Phœnician Hercules, and to a period of sixty years before that of Troy.

Its situation on the coast rendered it one of the richest cities of Campania. Inhabited at an early period by the Osci, the Etruscans and the Samnites, it afterwards fell under the dominion of the Greeks, became a municipal town and roman colony; in the latter times of the Republic it was filled with villas; its ruins indicate that after Naples and Capua it was the finest and most opulent city of Campania.

The earthquake of the 63° year of our era did considerable injury to Herculaneum but it was completely buried by the eruption of Vesuvius in 79, which was more violent than any which had taken place during the preceding 18 centuries. Pliny the younger who was an eye witness at Misenum describes this eruption in his letter to Tacitus. The towns of Pompeii Herculaneum and Stabia were covered with volcanic substances; by the excavations made at Herculaneum it is ascertained that not less than six other eruptions have covered the city since that of 79.

The discovery of Herculaneum was due to chance. In 1689 some inhabitants of Resina having dug to a depth of 65 feet in search of a well, found remains of valuable marbles and inscriptions relative to Herculaneum. In 1720 the prince d'Elbœuf requiring marble for his villa at Portici, resumed these excavations and discovered several statues; these circumstances recalled to mind Herculaneum but further researches were prohibited by government for fear of injuring the foundations of the houses at Resina.

Charles III resumed the works commenced by the prince d'Elbœuf; the workmen had penetrated scarcely 65 feet in the well when they found a lapidary inscription and some remains of bronze equestrian statues. Proceeding in an horizontal direction two marble statues, fragments, and the theatre were discovered.

At Resina is the opening of an excavation leading by a narrow passage to the great theatre 390 feet in circumference having a fine façade and marble columns placed on the stage.

The streets were wide and paved with lava similar to that of the late eruptions of Vesuvius — The forum was of a rectangular form 228 feet in length surrounded with a portico supported by 42 columns, it was entered by five arcades over which were equestrian statues and communicated by another portico with two temples each 150 feet long. In the houses which are of a good style of architecture quantities of bottles, goblets of thick glass, vases, and manuscripts written on Ægyptian papyrus were found; the almonds and other fruits, the corn, bread, the furniture and bronze utensils had not suffered any change.

The edifices discovered have been filled up anew; the marbles, bronzes, paintings, sculptures, medals, inscriptions, instruments of art, bronze, and other utensils, have been transferred to the Museo Borbonnico at Naples.

MOUNT VESUVIUS

Is situated between two mountains one called the Somma, the other Ottajano; though separated these mountains have a common base, it is supposed that formerly they were united and that their separation is due to an eruption which rendered them craters. Vesuvius has the form of a cone, its perpendicular height is 3573 feet, the circumference of the three mountains at the base is 30 miles.

Three roads lead to the summit, that of S. Sebastian to the north, of Ottajano to the east, of Resina, which is the most frequented, to the west. At Resina are conductors who serve as guides to the crater, the circumfereuee of which is 5624 feet.

The form and surface of the crater are some times convex, at others concave; the species of crust of which it consists is formed of lava, scoriæ, sand, ashes and other volcanic matters. At the periods of eruption the lava spreads over the soil like a torrent forming small hillocks during its course, and when deprived of its natural heat it assumes the hardness of marble, in which state it is used for paving Naples and the neighbouring towns.

The ashes proceeding from an eruption are some times carried to a considerable distance by the wind. It is mentioned in ancient authors that at the eruption of 79 they reached Egypt and Syria, at that of 472 Constantinople. In 1631 the height of the column of smoke from the crater was valued at 30 miles, that of 1679 at 1000 toises and 20 in diameter.

After the eruption of 79 occurred those of 203, 472, 521, 685, 1036; this last is noticed in the anonymous chronicle of Monte Cassino; of 1049, 1138, 1306, 1500, but that of 1631 was the most terrific. On the 16 december of that year after violent shocks, volumes of smoke torrents of lava and of boiling water issued from the mountain covered the country, carried away trees, houses and drowned upwards of 500 persons near Torre del Greco; the lava divided into seven branches ruining towns and villages on its passage. This eruption lasted until the middle of january 1632; other eruptions occurred in 1660, 1682, 1694, 1698, 1701 and were not less violent; others in 1737, 1751, 1734, 1759, 1760, 1765, 1770. During that of 1767 the earthquake was felt at a distance of 20 miles; the stream of lava was 300 feet wide, 24 in depth. Those of 1776, 1778, 1779, produced less damage, that of 1794 covered the country near Torre del Greco and its houses; between 79 and 1794 the most remarkable eruptions amount to 36. At Herculaneum were found six crusts

of ashes thus rendering it incontestable that five eruptions followed that of 79 which destroyed the city.

After the villages of Torre del Greco, dell'Annunziata and on the Salerno road 12 miles from Naples is

POMPEII

The foundation of this city is attributed to Hercules; the etymology of its name is not known, but it was inhabited by nations having a common origin with the people of Herculaneum, the Osci, the Etruscans, Pelasgians and Samnites. The inhabitants of Pompeii and Herculaneum took arms in the social war in order to obtain the quality of Roman citizens. In the year 665 of Rome Sylla founded at Pompeii a colony to which he assigned one third of its territory.

This town situated near the river Sarno and having a port which according to Livy and Florus received the fleet of Cornelius, was the central point of trade of Nola, Nocera, Acerra, places of importance at that period; this trade and the fertility of its soil rendered it, according to Tacitus and Seneca, one of the most populous cities of Campania.

Under the consulate of Regulus and Virginius in the 63.d year of Christ, Pompeii suffered severely from the earthquake which occurred on the 5 february; the eruption of 79 covered it with a prodigious quantity of ashes and small stones.

Although it is asserted by historians that Pompeii was destroyed on this occasion that fact does not appear to be admissible, as Suetonius relates that Titus employed means to repair the town, and Dio adds that two consuls were sent by the same emperor who established colonies at Pompeii and Herculaneum. It may be conjectured that a part only of these towns remained buried under the volcanic substances while the other part was repeopled

until the subsequent eruptions drove away their inhabitants. The volcanic matter which covered Herculaneum in 79 consisted of ashes and stones in a state of ignition, that at Pompeii of ashes only. The edifices remained uninjured, the roofs alone were ruined, a proof that the ashes fell in the form of rain and not in volumes, their dry and light quality preserved the buildings, mosaics, paintings and utensils.

Dio asserts, and his opinion has been adopted by other writers, that during the eruption the inhabitants were at the theatre where they were buried under the ashes, but this opinion is contradicted by the nature and action of volcanoes and particularly of Vesuvius the eruptions of which are always preceded by signs which leave time to provide for individual safety and by the fact that one skeleton alone was found in the theatre and not more than sixty in the town, probably persons who were unable to move or who remained in hopes of seeing the calamity cease.

About the middle of last century some traces of Pompeii were found in planting a vineyard. Charles III ordered excavations which have baen carried on with more or less activity until the present day. It has been observed that the volcanic ashes were not all placed in their natural order thus leading to the belief that after the eruption of 79 the inhabitanss returned to their houses in search of the property which they had not previously carried away.

These houses are composed of one or two stories, generally enclosed in a square court surrounded with porticos where the doors are placed. In the centre of the court is a well or reservoir of water. The rooms on the ground floor are without internal communication, they are small but lofty, the greater part without windows, receive the light from the door, have a ceiling and are

paved with mosaic; the walls are covered with figures and architectural views on a white, red or yellow ground.

The house of *Arrius Diomedes* situated in the suburb Pagus Augusto Felix in the direction of Vesuvius was the first discovered. Its interior is a long square surrounded with a portico supported by stuccoed pilasters; in the middle was a small garden with six columns, a basin of white marble and a well; some of the rooms are painted on a red ground with figures and arabesques. A skeleton supposed to be that of Diomedes was found here holding in one hand a key, in the other coins and gold ornaments; behind this another holding bronze and silver vases. Under the garden portico is a cellar which contained many of the vases used by the ancients for preserving wine. Two stair cases lead to the second story placed in the midst of a covered court with 14 brick stuccoed columns and a mosaic pavement.

The tomb of the Arria family to the left of the house bears the inscription that it was raised by M. Arrius Diomedes, the freedman of Caja. On the Consular road which passed through the town are the tombs of Nevolaja Tyches and of his son C. Munatius, of Calventius Quietus and of Scaurus. The last was remarkable for its bas reliefs representing games of gladiators, which being in stucco have perished. On other ruined edifices are represented scenes relative to the private life of the ancients. The road is paved with large blocks of volcanic stone and is 12 and 14 feet in breadth. The houses were distinguished not by numbers as at present but by painted signs; to the right on entering the city is one which from the utensils found in the interior probably belonged to a wheelwright.

The other buildings in this street are: a shop resembling a small coffee house in which hot liquors were sold, that of Albinus in which were found numerous small

figures in gold, silver, bronze, coral, worn by the ancients and particularly by females as amulets. Near another coffee house is the house of Popidius Rufus a member of whose family rebuilt the temple of Isis at his own expense.

Further on is a building with paved rooms and a vestibule containing an elegant mosaic having in the centre the figure of a lion. In this part of the town are the crypto-portici or subterranean passages, one with a fine row of columns, others with baths and reservoirs.

After a large house of only one story divided into three apartments and having three courts surrounded with porticos and columns is that of the surgical cabinet, so called from the numerous instruments of surgery it contained; after several others in ruin is that of the public weights in which scales resembling those now in use, various lead and marble weights were found. Adjoining this building is a soap manufactory and other shops for hot liquors.

In the direction of houses on the left is the public oven with three of the mills then in use, and next to the shop of an oil or wine vender is the house of Caius Sallustius, one of the most splendid of the city.

Those of Vettius Herennius, of Julius Polibius are recognized by their inscriptions, in the court of that of Equanus are some columns of stucco painted in imitation of mosaic work.

The academy of music derived this appellation from the numerous paintings on the walls representing musical instruments.

After the houses of Vettius and Priscus the main street forms two branches. Over the adjoining shop is painted a large serpent eating an apple, an emblem of health; many vases having been found here which contained medicinal articles it is supposed that it was an apothecary's shop.

The houses of Sabinus, Marcellus, of Vettius Popilius, the edile, are situated near others in ruin, several edifices have been uncovered and afterwards filled up as the volcanic substances had been already moved by the inhabitants who returned to their dwellings after the eruption; to this circumstance may be attributed the want of roofs to the houses.

In the direction of the mountain are remains of large buildings richly ornamented and of a fine style of architecture, in which were united the establishments relative to religion, gymnastic exercises, the sciences and fine arts.

PORTICO

After passing through a small court we meet with a long row of fine columns placed on the hill which commands a view of the sea and of the neighbouring villas. The portico on the right is supported by tuffo columns. Near the fountain in the centre of the court is the pedestal of the statue of Claudius Marcellus, son of Cajus, the patron of the colony of Pompeii. The portico is supported on one side by 56 tuffo columns, on the other by the wall of the theatre for tragic representations.

Near the last column are ruins of the principal temple, the plan of which is a parallelogram 91 feet long and 63 wide. To the right are the city walls and the lava quarries which provided building materials from time immemorial.

The large stair case of the tragic theatre leads to the proscenium and to the public place. Over the upper door of the covered gallery is an inscription to Rufus and Celer Holconius who raised the theatre and tribunal at their own expense for the embellishment of the colony.

M . M . HOLCONI . RVFVS . ET . CELER.
CRYPTAM . TRIBVNAL . THEATRVM.
S . P.
AD . DECVS . COLONIAE.

Near this door is the large basin or reservoir which supplied water to the forum; the waters of the Sarno, after having passed through the upper parts of the town, united in this basin and were afterwards distributed in the lower quarters.

Adjoining this is a market place of a square form surrounded with a portico of eight fluted Piperno columns on one side and three on the other; within the edifice is a stone chair ascended by a flight of steps; this was the tribunal mentioned in the preceding inscription.

On the public way is the temple of Isis destroyed by the earthquake that occurred 16 years before the eruption of 79 and was rebuilt by Numerius Celsinus as ascertained by the inscription placed over the frontispice now in the museum at Naples. Its length was 84, its breadth 74 feet, the portico has 8 side and 6 front columns of the doric order; at the end of the temple seven steps lead to an isolated sanctuary forming a small square edifice covered with stuccoes, with two niches at the front and one on the opposite side, the front was terminated by two isiac tables now in the Naples museum.

A small but elegant vestibule supported by six columns surrounded the altar on which fragments of a statue of Isis were found. Under the altar is a room from which issued the oracles delivered in the name of the goddess; the private stair case communicating with this room still exists. The altar to the left was used for burning the victims, that to the right for preserving the sacred ashes.

This temple was one of the principal edifices of Pompeii; it contained the isiac tables and numerous paintings representing Isis with the Sistrum, Anubis, priests carrying branches of palm or ears of corn, the hippopotamus, the ibis, arabesques, birds, dolphins, numerous utensils and bronze instruments; all these objects are now in the museum.

Several chambers placed in the interior were probably used as habitations by the priests of Isis ; in one was found a skeleton holding an iron bar with which two walls had been partly broken.

The consular road is crossed by another street thus dividing the city into four equal parts. In the centre of the temple of Esculapius is a large altar of tuffo , nine steps lead to the sanctuary which was probably covered judging from the traces of its fallen columns.

One of the most curious discoveries at Pompeii is the sculptor's studio which contained several marble statues, some finished, others merely roughed out, quantities of marble destined for other works , utensils and tools now in the academy at Naples, the house is large, around the court is a portico of ten brick columns covered with stucco.

THE COVERED THEATRE

The two contiguous theatres are separated by a portico. The first was used for comic and satirical representations , the second larger and of a better style of architecture for tragedy. Over the door of the comic theatre is an inscription purporting that « it was built with the funds which the Duumvirs Caius Quintius the son of Cajus and Marcus Porcius had stipulated to raise the covered theatre in consequence of a decree rendered by the decurions. »

As it was not customary amongst the ancients to light their theatres it has created surprize that this should have been covered , but Philostrates mentions a similar edifice at Corinth , Pliny one at Rome; the end of the semicircular wall indicates the place of the columns through which sufficient light penetrated to illuminate the interior, this kind of theatre was called Odeon.

TRAGIC THEATRE

This edifice, the most magnificent of Pompeii, is attributed to Marcus Rufus; its ruins prove the perfection which architecture had attained in those times; on the upper part of the walls are the blocks of stone which supported the beams used to secure the awning which sheltered the spectators from the rain or sun.

The adjoining portico was called the soldiers' quarter from the chains, arms and instruments of punishment found on the spot, but subsequent observations have shown that it was the portico which, according to the rules of Vitruvius, always led to the theatre. Its form was a rectangle 100 paces long and 60 wide. It consisted of 22 doric octangular columns on the length and 15 on the width, of a volcanic tuffo covered with stucco died red or yellow.

THE AMPHITHEATRE

Was one of the most splendid edifices of Pompeii and was the scene of a combat between the Nocerians and inhabitants of the city related by Tacitus in the 14.th book of his Annals. This edifice has been but little injured. Near it is

THE FORUM

At one end of which is a temple of rectangular form paved with mosaic; on one side is the basilic destined for the administration of justice with several houses adjoining; beyond this is an extensive piazza with large porticos and columns and in its centre is another temple resembling that of the forum.

Not far distant a large edifice has been discovered which by means of an inscription informs us of the des-

tination of the buildings called Chalcidicum a marble statue of the priestess Eumachia was found here which is finely executed and well preserved; the inscription on the pedestal indicates that it was raised by the bleachers in testimony of their gratitude. It is placed in the museum.

A large temple called the Pantheon has some fine paintings under its portico. In another part of the Forum another temple has been found dedicated to the Fortunæ Augustæ; it was embellished according to the inscription it bears, by « M. Tullius Marci filius. » In this direction the edifice destined for the public baths, that for the bleaching of linen, called Fullonica, and the house of the tragic poet have also been discovered.

STABIA

Situated four miles from Pompeii in the vicinity of Castellamare was inhabited by the Osci, the Etruscans, the Pelasgians and finally by the Samnites. These last were driven away by the Romans under the consulate of Cato. The town was afterwards destroyed by Sylla and reduced to the state of a simple village when it was buried under the ashes of Vesuvius in the eruption of 79. Its ruins have furnished numerous papyri preserved together with those of Herculaneum in the museum of Naples.

SALERNO

This town, formerly the capital of the Picentines, is built at the extremity of a bay, its cathedral contains numerous remains of monuments from the ancient city of Pæstum, consisting of marble columns, porphyry vases, mosaics, and two large vases now used for the holy water, on one of which is sculptured the Indian expedition of Alexander and his arrival at Nisa, which city the ambas-

sadors supplicate him to spare in consideration of Bacchus; on the other are represented a vintage and a Bacchanalian procession.

Eighteen miles from Salerno is the Silaro, now the Sele, a river celebrated for the petrifying qualities of its waters and four miles from the Silaro in the midst of an extensive plain is

PÆSTUM

This city, situated on the eastern coast of the gulf of Salerno, was formerly included in the province of Lucania. Its first inhabitants were Osci, it became a phœnician colony, and was subsequently occupied by the Sybarites and the Samnites. On some ancient medals found at Pæstum is the legend of the Osci, with an armed Neptune to whom the city was dedicated.

The buildings of Pæstum have a peculiar character indicating their doric origin and the infancy of art; their solidity resulting from enormous blocks of square stone, the architecture of the temples differing from the rules of Vitruvius, the houses built not according to the greek style but to the conveniencies sought for at that time, all these circumstances announce that the first colonists of Pæstum were Phœnicians and recall to mind the inclination of that people for solid and durable works.

When the city fell under the dominion of the Sybarites, a people of Grecian origin celebrated for their luxury and riches, Pæstum acquired a greater degree of splendour. The walls, the temples and other buildings were embellished and the remains show an evident difference between the periods of their construction, the one being rough and massive, the other light and elegant.

The Sybarites were compelled to yield to the Samnites who in their turn fell under the yoke of Rome. After

the fall of the empire the city came into the possession of the Saracens and in 915 it was completely destroyed.

The walls of the city describe an ellipse of 2 1/2 miles, on an elevation of 53 feet the same height as the walls of Carthage according to Diodorus. They consist of enormous blocks of stone of a square or hexagon form, sometimes 25 feet in length, and are united in such a manner that they appear to form but one mass. The entrance into the city was by four gates; the north gate which alone remains, was about 50 feet high and was composed of the same species of stone as the walls, one of the bas reliefs of the arch represents the Syren of Pæstum and a dolphin, symbols of the ancient maritime people that founded the city. A rampart enclosed within the walls presented a second means of defence to the citadel when the gates of the city were forced. In the intermediate space are the quarters of the soldiers and the pavement of the ancient road: the ramparts were protected by eight square towers some of which still exist.

Beyond the western gate are several ruins of tombs covered with paintings near which were found an armour of greek workmanship and some beautiful vases one of which is ornamented with ten figures and greek inscriptions. On one Hercules is represented seizing the golden apple in the garden of the Hesperides in despite of the dragon. These works are in the Naples museum.

The most remarkable of the ruins of Pæstum is

THE TEMPLE OF NEPTUNE

composed of enormous blocks of square stone in the form of a quadrilater 169 feet long and 75 wide. The two sides of the portico have six fluted columns of the doric order supporting a large bas relief and a frontispiece similar to that of the Pantheon at Rome; on the sides of the temple

are 28 fluted columns without base, as customary in remote times, resting on the three steps surrounding the external part of the edifice. The entrance into the portico is by two flights of steps; it is supported by two pilasters and two central columns; the same arrangements prevail on the opposite side.

The cella of the temple is closed by four walls with a second order composed of 14 columns of a light style disposed in rows of seven each. These columns support large blocks of the architrave over which is another row of small columns under the roofs, of these only eight remain. The style of construction of this temple differs so widely from the greek and vitruvian rules that its origin may be attributed to the heroic ages when simplicity, and not elegance, was the predominating principle of architecture.

Near the temple of Neptune are the ruins of the

THEATRE AND AMPHITHEATRE

The theatre is in such a state of ruin that its plan is traced with difficulty. Several fragments spread over the ground, with sculptured griffins and other emblematic figures prove that this edifice was erected at a period of improved architecture, and it is evident from the bas reliefs that it united elegance to magnificence. In the vicinity of the theatre are the ruins of the amphitheatre which was situated in the middle of the town; though no part remains it is easy to distinguish that it was of an oval form, that its greatest diameter was 177 and its smallest 122 feet.

About fifty paces from the amphitheatre is the

TEMPLE OF CERES

Although this temple is of smaller dimensions than that of Neptune it possesses greater lightness and elegance.

The external part is 85 feet in length, and 44 in breadth; the portico consists of 13 columns on the lateral and 6 on the front side all fluted, without base, and resting on the lowest of the three steps surrounding the temple, their height is 16 and their diameter 4 feet. The cella was supported by six columns, it was enclosed on the four sides by walls and still offers traces of the sanctuary and altars used in the sacrifices.

THE CURIA OR PORTICO

Is open on all sides and is supposed to have served for a public walk; it is 169 feet long and 85 wide, the columns are fluted doric without base resting on the three surrounding steps. On the exterior are eighteen columns, three central and two lateral in the vestibule.

The portico was divided into two equal parts by a row of columns placed in a right line three of which still exist; the adjoining pavement is elevated in order to afford a separate place for the magistrates and principal citizens; the columns are a diameter and a half from each other, a distance greater than that on the side columns, which leaves a sufficient space to take exercice. The edifice is of an elegant style of architecture as appears by the fine form of the columns and capitals which are more ornamented than those of the temples, thus indicating a second period of the doric order.

CASERTA

The ancient town of Caserta is situated in the Tiphatin mountains three miles from the palace which was built by Charles III near ancient Capua, sixteen miles north of Naples.

THE PALACE

Was commenced in 1752 on the designs of Vanvitelli, and is considered to be the most magnificent in Italy.

Its form is rectangular on a length of 746, a breadth of 576, and a height of 113 feet. In each of the stories of the two principal façades are thirty six windows with columns, and square towers at the four angles; the façade is composed of two columns and two pilasters with five windows. The centre of the edifice is surmounted by an octagon cupola; the great entrance leads to a portico formed of 98 columns of Sicilian marble 507 feet long; four sides of the three octagon vestibules lead to four large courts, of the other two one unites with the stair case, the other is occupied by the statue of glory crowned by Hercules. The courts are 299 feet long and 163 wide; the façades of the building over the courts are composed of Caserta marble and distributed in as many covered arches over which are the apartments.

The stair case consists of a hundred marble steps, each 19 1/2 feet in length, the walls are inlaid with coloured marble; at the foot of the stairs are two lions of a fine style of sculpture, the statues in the niches represent truth, majesty, and merit.

The vestibule on the side stair case of an octagon form is supported by 24 corinthian columns.

The chapel may be compared to a large splendid church in which are 16 columns of green Sicilian marble; the high altar is adorned with four yellow columns; near the great entrance to the west is the theatre, the gardens are towards the north.

THE AQUEDUCT

The territory of Airola is abundantly supplied with water by nine different springs which united with the

Faenza, a stream passing near S. Agata de'Gothi join the Volturno. An aqueduct built by Vanvitelli now brings them to Caserta, a distance in a straight line of 12 miles but amounting to 27 with the sinuosities.

In building the aqueduct an obstacle presented itself in two high mountains separated by the valley of the Maddalone: these were perforated at a place called Prato on a length of 1100 toises in the tuffo: at Ciesco of 980, of 570 at Gargano, and 300 at Rocca forming a line of 2950 toises.

The bridge is the point of junction of these waters, and is admired for its architecture: it consists of a triple row of arches placed over each other: the first row is formed of 19, the second of 27 and the third of 43 arches. The pilasters of the first row are 33 feet thick and 49 high: the aqueduct was completed in 1759.

At S. Leucio, near Caserta, is a silk manufactory which supplies means of subsistence to hundreds of persons of the indigent class. At a distance of twenty miles from Caserta and thirty seven from Naples is

BENEVENTO

A city supposed to have been founded by Diomed, king of Etolia 477 years before the Roman era. It was once inhabited by the Samnites and became a Roman colony: the amphitheatre is now covered with modern houses: the Senate raised an arch to Trajan which at present forms one of the gates.

Benevento was occupied by the Goths in 490, by the Lombards in 571; in 787 it came under the dominion of Charlemagne whose successors preserved it until 891 when they were driven away by the Greeks. At the time of Leo the 9.th it was exchanged for Bamberg, a

town of Franconia and since 1077 Benevento has always belonged to the See of Rome.

The town is situated on a hill under which pass the Sabbato and the Calore and is surrounded with ramparts in a circuit of 2 1/2 miles; the population consists of about 16000 souls.

On the piazza of the cathedral is a small egyptian obelisk and a lion in marble of a good style of sculpture. The palace of the Archbishop contains a library of printed works and codes from the XI to the XIV century.

ARCH OF TRAIAN

Of the numerous triumphal arches raised to this emperor only two remain; one in Benevento where it was erected in the year 113 and one at Ancona. judging from the beauty and elegance of these arches it is supposed that they are the work of the greek architect Apollodorus who, according to Dio Cassius, was employed by Trajan in the embellishments of Rome.

This arch is of greek marble and of the corinthian order, eight fluted columns of the composite order rest on a double base. The spaces on the sides of the arch are filled up with bas reliefs representing sacrifices and the exploits of the emperor; on the two frieses are also bas reliefs, that of the entablature represents a triumphal march; in the angles are reclining figures emblematic of rivers, on the attic over the entablature is the inscription with bas reliefs, and over the arch is a winged statue of fame crowning Trajan.

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TO

GENERAL IOHN RAMSAY

in attestation of profound respect and gratitude

Venanzio Monaldini

1841.

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